

# Muriel Rahn named German music head

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HER FIRST assignment will be the Broadway musical comedy, "Bells Are Ringing." The show will open December 29 and is scheduled to run alternately with other productions throughout the season.

Although the musical is an American work, it will be done in German.



MURIEL RAHN

Miss Rahn, whose career has spanned the field of opera, concert and Broadway musicals over the past fifteen years, is fluent in the German language as well as music.

Her concert programs have always contained a generous group of German lieder and

her college background and private tutoring shows more than ten years of German language study.

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Inside Labor—

## Nat King Cole Blasts Payola

One Of First To Speak  
Out—Committee Now

Digging Facts  
By VICTOR RIESEL

"Straighten up and fly right" came out of a sermon by Nat King Cole's father, a minister. Nat wrote it and put it on a record. Everybody heard it. Everybody sang it. Not so long ago the singer put something else on the record. This he did by being the first to put payola on the spot. He charged that the crime combine controlled record companies and was one of the toughest music masters in the land.



Mr. Riesel

It turns out that part of the same mob which has been pushing its tunes on America is pushing unions around in the hotel, restaurant and night club field.

There was nothing soft in Nat King Cole's cry against the mob. During an appearance in San Francisco's Fairmont Hotel that day in March, long before payola hit the front pages, Nat put it this way:

A national crime syndicate undoubtedly has "lots of influence" in the music industry. "It's never been proven, but it certainly seems clear," he said bitterly. "It doesn't take talent to get to the top today. It takes connections."

Era Of Takeover

Scornful of pop music today, Cole asserted, "We've entered the era of the complete takeover and the payola."

"We used to have just three record companies and they'd take time to build a star because it helped them build themselves. Now we've got 2,000 fly-by-night companies all fighting to get their records played by disk jockeys or placed in the juke boxes."

"I think good clean promotion is fine for the business but most of the present methods are plain skulduggery. I know some of these disk jockeys and you can't tell me they like this stuff they're plugging."

One of the biggest of the mob disk cutting companies is in a Midwest city.

On its books are the payola memos. They were found there by the McClellan Committee probers under Bob Kennedy. But there was so much to do and this was so far out in left field that the committee had to let it die in its files along with other probes. However, it's all being passed on now to the new

investigators. Meanwhile, Bob Lishman's people have run into other musical mobs in a big Eastern city. There the hoods also pushed their singers and recordings on disk jockeys.

How much of this will be revealed depends on just how much the public complains about what has been filling its television frequencies. Ours is a mighty troubled air. But the Oren Harris Committee has a staff of only 21 people—and less than half are investigators. You can't do much with that.

Pick Singers Pockets

There's a tie-in racket, for example. Some of the mob's recording companies haven't been above picking the pockets of their own singers. This the American Federation of Television and Radio Artists, headed by Donald Conaway, discovered. The mob crowd, as well as some of the legitimate recording outfits, worked this racket:

They'd cut a record. They'd knock on the studio doors of the country's disk jockeys. They'd ask that their "stars" be put on the daily TV disk shoveling shows.

The disk jockeys took some of them. The union (AFTRA) said no member goes on for nothing. The minimum had to be paid. That is \$122 for each appearance. The disk jockeys said that with four and five guests a day they couldn't pay this. The recording companies said they'd pay. So they paid each disk jockey, who generally had incorporated himself into a one-man company. In turn, he paid the singers.

Then word got back to the union that the singers had to kickback their pay. The union called in some producers and company executives—over the past year and said it's got to stop. It didn't.

The mob isn't giving up a nickel. And, it's the same mob which pushes the juke boxes, runs night clubs and is doing business as usual despite Bob Kennedy's earlier exposures.



## Tourists Are Delighted When

# Bahamian Giant Makes Real Music

Special to The Herald

NASSAU, Bahamas — Up-  
is the word on island  
music here today, sparked by  
the downbeat of a towering

giant who plays "real low  
down."

Roller up into 6 feet 5 inches  
and 254 pounds of striking  
contrast and rare talent is

compositions.

George, the easy going mu-  
sic man, presents a sharp con-  
trast to Symonette, the drug-  
giest, businessman and family  
man. Before entering the mu-  
sic business, he served three  
years apprenticeship in the  
Bahamas General Hospital to  
become a registered pharma-  
cist.

TODAY he owns one drug  
store in Nassau's "over the  
hill" section and six others  
are licensed under him. He is  
also one-third owner of a re-  
cording firm which has ex-  
clusive rights to his records.

Any spare time he has is  
usually spent putting up with  
carpentry at his neat stucco  
home where he lives with his  
wife, Rosalie. He shuns pow-  
er tools, preferring manual  
dexterity for his craftsmanship.

The softspoken Bahamian,  
accompanied on the drums by  
Berkeley (Peanuts) Taylor  
during afternoon stints, insists  
that most of his music is  
"goombay," not to be confused  
with calypso. Goombay, he  
says, is original Bahamian  
music and has a slightly fast-  
er beat than calypso, its Car-  
ibbean cousin. But to the de-  
light of customers, George  
plays both.

Versatility — that rare  
knack of being able to please  
every taste — has in no small  
measure helped to boost  
George to the top of the heap  
in his field.

HIS VAST repertoire  
stretches from melancholy  
ballads such as his popular  
theme song, "Bahama Lulla-  
by," to the rollicking beat of  
"Coming in the Night if the  
Dog Don't Bite." In between,  
he often injects a saucy piece  
which sometimes evokes a few  
blushes.

George's lyrics often delight  
his audiences more than his  
rhythms. An example is his

rendition of "My Name is Sym-  
onette, but it Ain't R.T." This  
gem refers to a wealthy Na-  
sasan businessman who is  
no relation to the towering  
entertainer.

His show business history  
goes back to the early 30's  
after George had established  
himself in the pharmacy  
field. Becoming adept at the  
piano in his father's church,  
George organized a 14-piece  
jazz band called "The Choco-  
late Dandies." This group  
often played before distin-  
guished audiences such as the  
Duke and Duchess of Kent.

George turned to Goombay  
after the war and entertained  
as a solo. He has been a  
drawing card ever since.

## BARITONE TAKES BROADWAY ROLE

Lawrence Winters to Star  
in 'Long Dream' — Jay  
Thompson Writes Opera

By SAM ZOLOTOW

Lawrence Winters, well known  
as a baritone, has decided to  
tackle the drama in his next  
Broadway appearance. He  
will star in a non-musical role  
in "The Long Dream."

Pulitzer Prize-winner Ketti  
Frings has adapted the play  
from Richard Wright's novel.  
The plot, set against a South-  
ern background, concerns the  
lifelong friendship between a  
Negro and a corrupt chief of  
police.

Lloyd Richards is to direct  
the offering in scenery designed  
by Zvi Geyra. Feb. 18 is the  
date reserved by Cheryl Craw-  
ford and Joel Schenker for the  
New York premiere.

Local theatregoers saw Mr.  
Winters in "Call Me Mister"  
(1946) and the City Center re-  
vival of "Show Boat" (1954).  
In the former, he sang "The  
Red Ball Express," a stirring  
ballad.

Besides appearing in concerts  
and on TV, Mr. Winters has  
been associated with the New

York City Opera Company and  
with opera troupes abroad. He  
is due back next Tuesday from  
an engagement with the  
Staatsoper in Berlin and Ham-  
burg.

## 'The Bible Salesman'

Jay Thompson does not con-  
fine his efforts to writing mu-  
sical comedy plots. The collab-  
orator of "Once Upon a Mat-  
tress" also is a composer. He  
has written the libretto and  
score of a one-act opera called  
"The Bible Salesman," the  
source of which is Alma Stone's  
story. It was included in the  
Doubleday volume, "Prize Sto-  
ries of 1959: The O. Henry  
Awards," selected and edited  
by Paul Engle.

Running an hour and fifteen  
minutes to the accompaniment  
of two pianos, it will be pre-  
sented at the Broadway Con-  
gregational Church, Broadway  
at Fifty-sixth Street. Starting  
Jan. 31, vesper performances  
will be given on Sundays  
through April 3.

The characters in a cast of  
three will represent a Negro  
grandmother in a small South-  
ern town, her grandson and a  
Bible salesman. Claudia McNeil  
has been asked to portray the  
grandmother.

Attending to the staging will  
be Bill Penn, who is a busy di-  
rector. He will stage "Tiger at  
the Gates," to be revived Feb. 3  
by the Equity Library Theatre.

Later that month, he will di-  
rect a five-character revue,  
"Ballons," by Jack Holmes. It  
will be produced in Dallas, Tex.,  
by Breck Wall. And if the re-  
ception warrants it, the show  
will be transferred to an off-  
Broadway house.

By the way, the management  
of the impending "Follies of  
1910" points out that Mr.  
Thompson will not be able to  
contribute any material to the  
revue because of other commit-  
ments. Whatever material is  
needed for the attraction, open-  
ing Jan. 12 at the Carnegie  
Hall Playhouse, will be provid-  
ed by Francis Swann.

## 'Face of a Hero'

List "Face of a Hero" as a  
prospect for the 1960-61 cam-  
paign, probably with Jack  
Lemmon heading the cast. Since  
January, discussions have been

proceeding with Mr. Lemmon  
to re-enact on the stage the  
television role he created as a  
small-town prosecutor with a  
troubled conscience.

Mr. Lemmon is a much  
sought-after performer as a re-  
sult of his screen popularity.  
Robert L. Joseph did the video  
version of Pierre Boule's novel  
as well as the stage adaptation.  
Also waiting for everything to  
jell are Alexander Mackendrick,  
director, and Lester Osterman,  
producer.

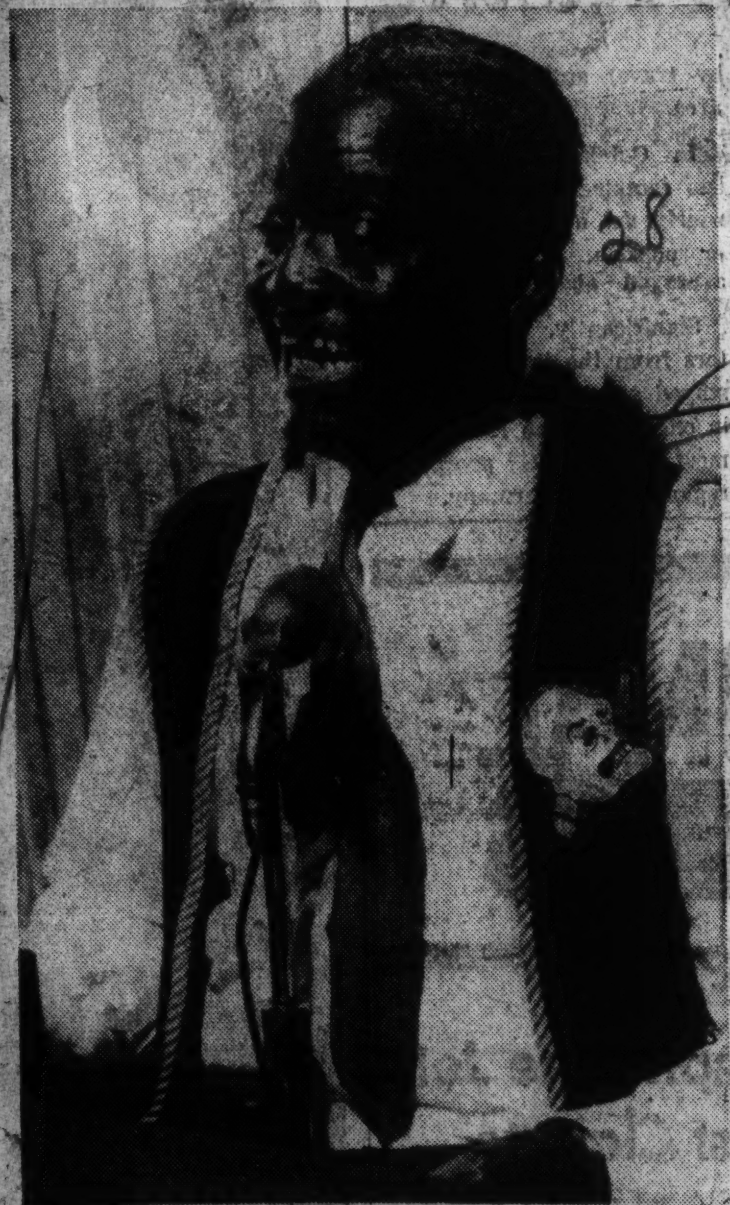
## Bookings and Castings

"Golden Fleece" begins its  
last two weeks at Henry Miller's  
next Monday. . . . "The Tem-  
pest" has advanced its opening  
a night to Dec. 27 at the York  
Playhouse. . . . Julia Meade of



IN STRAIGHT ROLE:  
Lawrence Winters, bari-  
tone, who will be starred in  
"The Long Dream." The  
Ketti Frings drama opens  
here in February under the  
auspices of Cheryl Craw-  
ford and Joel Schenker.

television is set for "Roman  
Candle." . . . The London aggre-  
gation of "West Side Story"  
celebrates its first anniversary  
there tomorrow. The touring  
company in this country will be  
seen here in May at a theatre  
other than the City Center, for  
which arrangements failed to  
materialize.



## Calypso King George Symonette Sings

George Symonette, pharma-  
cist, businessman and enter-  
tainer.

The son of a Baptist preach-  
er, this Bahamian giant is a  
composite of qualities invisible  
to most of his fans.

Known as the king of calyp-

so, big George packs them in  
nightly at Blackbeard's Taver-  
n, a Bay Street eatery  
where he pounds a piano and  
renders such ditties as "Fool-  
ish Frog," "Conch Aint Got  
No Bone," "Lord Got Toma-  
toes" and countless others,  
many of which are his own



# OPERA

## PAUL HENRY LANG

### New York Philharmonic

CARNEGIE HALL  
Thomas Schippers conducting; soloist, Leontyne Price, soprano. The program:  
Concerto No. 1 in minor for String Orchestra  
Don Juan, Op. 20, Strauss  
"Knoxville: Summer of 1945" for Voice and Orchestra, Op. 24, Barber  
Symphony No. 5 in C minor, Op. 67, Beethoven

Thomas Schippers began his Philharmonic program yesterday afternoon with a totally unknown number by a contemporary of Bach that surely was a "first" to the audience, then by stages worked his way to the most venerable and indestructible staple of them all: the Fifth Symphony.

In between we heard Samuel Barber's evocative orchestral ballad, "Knoxville: Summer 1945." This remarkable work, composed in 1947, has no parallel in the modern literature; only the best of Strauss' orchestral songs are comparable to it. One might call "Knoxville" a modern through-composed solo cantata, for what affects the listener most is the ever-changing mood as the music faithfully follows James Agee's text.

Leontyne Price, in her turn, faithfully interpreted the gentle reminiscing, the prayer, and the occasional passionate outbursts, singing with a clear and pleasing voice which conveyed an understanding affinity for the work. However, her enunciation needs a little polishing. Mr. Barber's setting of the English language is masterful; not one syllable should give any trouble to a well-trained singer.

Mr. Schippers provided a good orchestral background, though not a fine-grained one. At times the voice was covered, at others the very meticulously marked dynamic scale was not observed.

Now I will have to take part in a quiz staged by the Philharmonic which, I can assure our readers was not rigged: what is this Durante concerto?

One is so pleased when a neglected master is recalled on the stage that any expression of suspicion is downright ingratitude, but I am not convinced that this work is what it is represented to be.

Judging from the style, this so-called concerto, which bears

no resemblance to Corelli's or Vivaldi's works, is not orchestral but chamber music. In fact, it is quartet music, a trio sonata expanded to a sonata a quattro. There is no objection to performing it with a really small orchestra (and Mr. Schippers was careful with his double basses, half of whom received a vacation), but the continuo should not be omitted. There was ample evidence that the editor tampered with the work, at times even the part-writing was disturbed, still, we heard and appealing composition performed with taste and reticence.

Mr. Schippers really flattened the audience with his wonderfully shaped performance of Strauss' "Don Juan." Suddenly the orchestra came to life, blazing with energy, sharp rhythm, utter precision, and broadly flowing melody. Only



Leontyne Price

a very gifted musician, born to the conductor's trade, can achieve such an eloquent reading, and there is no doubt in my mind that in Mr. Schippers we have an American conductor who in a few years will hold his own against any competition from any quarter.

But the road to unqualified stardom is not yet clear: Bee-

thoven's Fifth Symphony received a sloppy and uninspired performance at his hands. It was not the same man on the stand who minutes before amazed everyone with his elan and precision; the complementary rhythm in the first movement was consistently missed by all instruments, the pace was lousy, and instrumental balance haphazard. Well, perhaps the orchestra was tired, and perhaps the Fifth is taken for granted. But make no mistake, it presents the conductor with a man-sized job.

## Ossie Davis Narrates dePaur Chorus Stirs Freedom Fund Dinners

NEW YORK—The Leonard dePaur Chorus was featured at the third annual NAACP Freedom Fund dinner Sunday at the Hotel Commodore. The dinner honored Marian Anderson and Gardner Cowles, magazine and newspaper publisher.

A conductor, arranger and composer, Mr. dePaur sprang to international fame with his Infantry Chorus, organized during World War II at Fort Dix, N. J.

Mr. dePaur took over the group at Fort Huachuca, Ariz., while its members were still part of regular Army units. The group was ordered to Hawaii where Maurice Evans, then an Army special service officer, heard it. The rest is known history. The Infantry Chorus traveled more than a half million miles during its 12-year existence.

It toured the Orient, Latin America and Europe, in addition to making 11 tours across the United States and Canada.

Persons attending the gala \$100-per-couple dinner hear! Ossie Davis, "Raisin In The Sun" star, recite "The Spirit of Liberty," a composition for narrator and chorus.

It featured historic words of freedom and incorporates passages from the "Testament of Freedom," a musical work by Randall Thompson.

Mr. Thompson's work is based on the writings of Thomas Jefferson. The "Spirit of Liberty" script was prepared by William Branch.

## PROGRAM OF JAZZ AT CARNEGIE HALL

Count Basie's Band, Dinah Washington Perform to Aid Campanella Unit

A jazz concert celebrating the fiftieth anniversary of the Amsterdam News Welfare Fund and intended to benefit the Roy Campanella Foundation entitled a slim audience to Carnegie Hall Wednesday night. The performers were Dinah Washington, singer; the Billy Taylor Trio and Count Basie's Band.

The program, which was carefully produced, was a series of glib, surface performances, although Mr. Basie's band managed the break through with occasional evidence of honest vitality, most notably in the work of Al Gray, trombonist.

Miss Washington, once known as "Queen of the Blues," now fancies herself as a ballad singer, a role that does not become her.

Mr. Taylor, a pianist, has a bouncy, rambling way of playing that is almost completely lacking in dynamics, as if he were playing on sponge cake.

At its best, it depends on some very subtle effects to make its points, but Wednesday Mr. Taylor was so overwhelmed by the insensitive, monotonous drumming of Ray Mosca that any subtleties he might have had in mind were wasted.

JOHN S. WILSON

## Music: All-Beethoven

### Krips Leads First and Ninth Symphonies

By JOHN BRIGGS

AN all-Beethoven program consisting of the First and Ninth Symphonies, played by the Stadium Symphony Orchestra under the direction of Josef Krips, was the attraction that drew 14,000 music-lovers to Lewisohn Stadium Thursday night. It was clear that the audience expected great things; and it is unlikely that they were disappointed. The performance of the Ninth Symphony, in particular, was an outstanding, even a memorable one.

Credit for the excellent performance belongs, naturally, to the experienced, versatile Stadium Symphony Orchestra; to the Schola Cantorum, which drilled for the performance under Hugh Ross' direction; to the excellent quartet of soloists—Theresa Greene-Coleman, soprano; Neil Rabin, mezzo-soprano; Rudolf Petrak, tenor; and Mack Harrell, baritone—and above all to Mr. Krips, who guided the performance with a firm, experienced and judicious hand.

One of the fascinations of watching an able conductor at work is to realize, without in the least understanding how the trick is done, that he is turning in an exceptionally fine performance. It seems most unlikely that anyone else could achieve Mr. Krips' results merely by imitating his gestures, which are often unorthodox.

Conducting, as the late Arturo Rodzinski was fond of pointing out, is about three-quarters applied psychology. Musicians ingrained in what Thorstein Veblen called the "instinct for craftsmanship," rarely set out deliberately to give a bad performance; but experience shows that they work harder for perfection under some conductors than others.

Whatever the secret, Mr. Krips understands it; and he had musical matters firmly under control. He also has the ability to spur performers to their best efforts. The choral portions of the Ninth Symphony are not heard as they were done on this occasion except under a conductor able to stimulate the choristers to more than ordinary exertions.

To sing in the solo quartet



Theresa Greene-Coleman

of the Ninth is one of the most thankless assignments that can fall to a vocalist. This concert's soloists, however, did their best.

It was Miss Greene-Coleman's Stadium debut, and her creditable performance made one hope her next Stadium appearance will afford more opportunity for individual display.

The First Symphony got the evening's music off to a fine start, being performed both with spirit and with careful attention to detail. Mr. Krips and the orchestra performed as if, having full confidence in each other, they were able to devote their full attention to the musical business at hand. It was music-making of a high order.



# Music: Dorothy Maynor Marks Date

*The New York Times*  
20 Years After Debut

Here She Returns

By ROSS BARMENTER

DOROTHY MAYNOR, who had only given one recital here in the last twelve years, returned to Town Hall Thursday for a concert of special significance. It marked the twentieth anniversary of her New York debut in the same hall, on Nov. 19, 1939.

That debut had a capacity audience. One of the reasons for this was that when Serge Koussevitzky had introduced the soprano at a picnic at Tanglewood that summer, Noel Straus had written a review in *The New York Times* the next morning that hailed her as "a new songstress of startling powers."

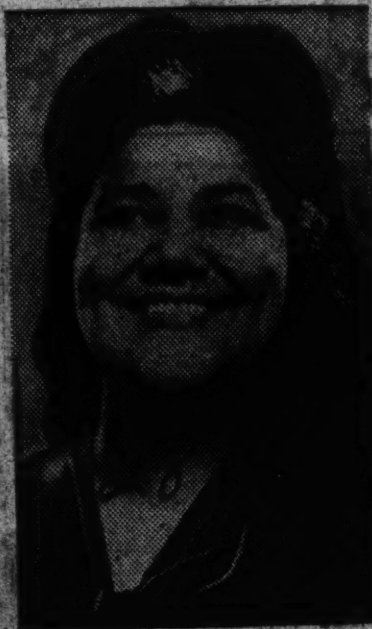
Mr. Straus died two weeks ago, and Miss Maynor showed how much she still appreciated the help he gave her at the threshold of her career. After finishing her second Beethoven song, she surprised the audience by beginning to speak. Mr. Straus' death, she said, "brought sadness to music lovers everywhere." Then she added:

"As I am personally grateful to him for his friendly concern for my musical efforts I would like to dedicate the next song to the memory of a treasured friend."

The song was Beethoven's "Wonne der Wehmuth," and she sang it very softly, yet with intense projection of its tragic mood. The audience of 1,300 observed her request that there be no applause.

That there was such a large audience was proof that through the years Miss Maynor has kept her friends, even though she has sung here so infrequently in recent years. In fact she probably won some new friends Thursday, for there was much that was charming and touching in her singing, as well as in her personality.

It can no longer be truthfully said that Miss Maynor has "startling powers." Indeed, in her most ambitious selections, "Wie nahte mir der Schlummer" from "Der Freischuetz," one was aware that the soprano was not quite equal to its most exacting passages. Often, too,



Dorothy Maynor

there were marked differences between her high soft tones, the ringing loud ones and the notes of her lower register, almost as if they were the tones of three different singers.

This inconsistency was completely overcome by the time she came to the spiritual, "There's a Man Going Round Taking Names." This was perhaps her finest achievement of the evening. But in everything that preceded it there was some distinction, whether of sympathy, grace of phrasing or fine-spun beauty of tone. Tchaikovsky's "Cradle Song" (sung, like all the other Russian selections, in Russian) and "Asie" from Ravel's "Shéhérazade" were especially notable.

There was a further touch that gave fittingness to the anniversary. Miss Maynor's accompanist was the same sensitive pianist who assisted at her debut, Arpad Sandor.

Soprano Pays Tribute To Critic at Recital



DOROTHY MAYNOR

## Gifted Soprano Returns To N. Y. Town Hall For Recital

New York (ANP) — Dorothy Maynor gave some 20 years ago accompanied by the noted Sandor at the Steinway. The soprano's six part program will include works by Beethoven, Rachmaninoff (sung in Greek), Tchaikovsky, Weber, Ravel, Heilner, Morewitz, Rathaus and a group of spirits.

The daughter of a minister (now married to a minister Shelby Roks of St. James Presbyterian Church in New York) will again present the program which

The star is under the personal direction of Kurt Weinhold of Columbia Artists Management.



# Mahalia Jackson Kicks Off Big Concert Tour

NEW YORK—Saying "I always feel an added inspiration to sing as we come closer to the season of giving praise and thanks to God," gospel singer Mahalia Jackson announced that she has started her fall concert series in the East with concerts scheduled for Flushing, N.Y. and Elizabeth, N.J.

Preparing for the mood of reverence and praise to the Lord, which will prevail on Thanksgiving and Christmas, Miss Jackson recorded a new LP for Columbia Recording Company on Nov. 1, to be released before Christmas, 1959.

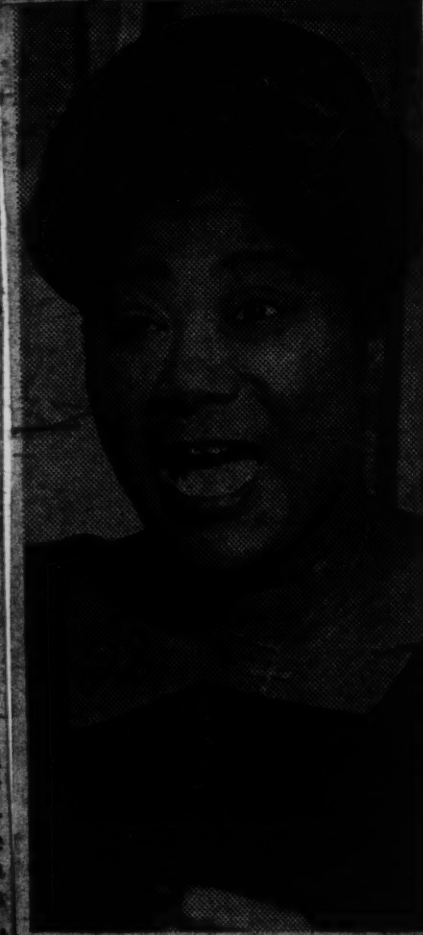
For those who want her music for Thanksgiving, Mahalia says, "Great Gettin' Up Morning" and "How Great Thou Art" will be two of her best tunes to encourage youngsters and oldsters alike to enjoy praising the Lord. All the tunes from this EP (Columbia B-13431), including "I Found the Answer" and "To Me It's So Wonderful," will be sung in her series of concerts.

**THE FLUSHING** concert, held in the Flushing (L.I.) Armory on Wednesday, Nov. 4, was jointly sponsored by two churches, the Antioch Baptist Church of Corona and the Ebenezer Baptist Church of Flushing. Another concert, held in Elizabeth, N.J., on Sunday, Nov. 8, at 8 P.M. in the Masonic Temple, was a benefit for the Urban League. Additional concerts were held in York, Pa., on Friday, Nov. 6; Rochester, N.Y., on Saturday, Nov. 7, and Hartford, Conn., on Monday, Nov. 9.

**MISS JACKSON** will also present three concerts in the South on this pre-holiday season tour. One will be in Wilmington, N.C.'s Williston Senior High School, Nov. 14 and 15, in Roanoke, Va.'s Lucy Addison High School.

The gospel song queen, who was the guest of Dr. Ralph Bunche at the United Nations on

Monday, Nov. 9, was one of the singers given the honor of singing for President Eisenhower at his surprise birthday party in Washington, D.C., last month.



MAHALIA JACKSON

Ottawa cool  
The Afro-  
to Josh White  
American

OTTAWA, Que.—Despite a strong backup, folk singer Josh White drew only about 70 customers to his one-night stand Friday in the auditorium of the Ryerson Collegiate Institute.

The house was scaled to \$3, or \$13.50 for a season of five

concerts. Series is being handled by the Treble Clef, and will bring the Weavers (Dec. 26), Pete Seeger (Jan. 21) and Odetta (March 25), plus two specials; Andre Segovia (April 7) and Jose Greco (May 9).

**USING ONLY** bass fiddle accompaniment on top of his own guitar, White chanted a string of story-telling songs, showing off his dramatic ability and bringing the stubborn holders in on several.

The audience though relatively small, sent him a consistently big reception throughout the two-hour stint.

## U.S. record firm 'finds' Muriel Rahn in Germany

HAMBURG, Germany — Muriel Rahn never dreamed she would be called upon to record the Mary Martin songs of Rodgers and Hammerstein's "South Pacific," but that's what she did last week in this picturesque old Germany city. And while she was at it she also waxed other R. and H. tunes from "Carousel" and "Oklahoma," all of which will go out this fall on the Rondo label.

It all goes to prove what will happen if you're in the right place at the right time with a little luck and a lot of talent. Miss Rahn did not come to Europe to make American record albums, but it looks like she might be in that business for a while. She's been signed for others disks to be done this fall.

**ACTUALLY** MURIEL went to Europe to sing opera and concerts. This she did with outstanding success in Yugoslavia when she appeared in the title role of "Aida" earlier this season.

Later there were concerts in Paris, television in Milan and

clubs in Rome. It was in the clubs in Rome that a Rondo record scout heard her and immediately wired Hamburg that she was a "natural" for the R. and H. tunes of Broadway musicals. The rest is history.

It's the same old story of the "poet without honor at home." **8-24-59** Hundreds of recording companies in America knew of Miss Rahn's interest in a recording contract years ago, but she had to go to Europe to be signed to an American contract to sing be "discovered" these days.





# Music: From Our Century

*The New York*  
National Symphony in  
Carnegie Hall Concert

*Jones p. 55*  
by HOWARD TAUBMAN

Howard Mitchell is curious about the world he lives in, and the programs of the National Symphony Orchestra of Washington reflect his attitudes to the contemporary scene. In the visitors' program at Carnegie Hall on Monday night, even the opening "Magic Flute" Overture belonged to the twentieth century. *P.S.*

This was the first of two New York concerts by the National Symphony this season. Both are in the bargain-priced subscription series of four events presented by the Herbert Barrett Management. Tickets are scaled at prices that make even first-run movie houses seem expensive, and the performances have quality.

*28*  
The soloist was Ellabelle Davis, American soprano, who returned to New York after an absence of four years. She sang Richard Strauss' four songs with orchestra, the last pieces he composed, which are suffused with an affecting sunset glow. Miss Davis' grasp of their sadness and tenderness was convincing. Her voice is a pleasant instrument, apart from some difficulty with the lowest range, and she used it with intelligence.

Mr. Mitchell and the orchestra wove a sensitive web of sound for the Strauss songs. There were delicacy of coloring and neatness of balance in this reading of orchestral writing that showed that the old master's hand had not lost its skill, even when he was past 80.

Of the evening's novelty, Walter Spencer Huffman's "March, Chorale and Variations," there is not much to say. This 38-year-old Kansas-born composer is, according to a program note, not in favor of "creating a new musical language." But there should be room even in this philosophy for creating something personal out of the old language. Unhappily, his music is merely naive.

Alan Hovhaness, an American of Armenian background, has a fondness for exotic materials that remind one of



Ellabelle Davis

## The Program

NATIONAL SYMPHONY ORCHESTRA.  
Howard Mitchell, conductor. Ellabelle Davis, soprano. At Carnegie Hall.  
Overture to The Magic Flute... Mozart  
Four Last Songs... Strauss  
March, Chorale and Variations... Huffman  
(first New York performance)  
Mysterious Mountain... Hovhaness  
Mathis der Maler... Hindemith

his foreign heritage. His work contains a certain amount of primitivism, but it has the shrewdness and address of the professional. In "Mysterious Mountain" he spins out long chorale-like end movements and offers a double fugue in the middle movement that has enormous skill and vitality.

Finally, there was that modern masterpiece, Hindemith's "Mathis der Maler" to round off a program that began with Mozart at the top of his form. Mr. Mitchell conducted the entire concert with precision and perception. He does not go in for mannerisms or podium virtuosity, but he knows what he wants and his players have learned to respond to his wishes. This young orchestra continues to improve. At its best in the Hindemith it played with a touch of grandeur.



# Negro Singer Says Fascism Seeping Into American Policy

*Times Union*  
VIENNA, Aug. 3 (UPI)—American Negro singer Paul Robeson charged today that U.S. foreign policy is being infiltrated by "fascism."  
Robeson delivered a general attack on his country's foreign policy in a speech before the Communist-run World Youth Festival, but he said Vice President Richard M. Nixon's East European tour might prove to be helpful.  
The effect of Nixon's trip to Russia and Poland will be to demonstrate to the vice president that the people who live in those Communist countries really want peace, said Robeson, a long-time supporter of Communist-front causes.

Delegates to the festival who tried to question or criticize Robeson's statements were shouted down or ruled out of order by the Communists who control the program.

Robeson said the American people cannot "talk of giving full freedom and democracy to Africa when 18 million of us do not have full freedom in the United States."

American anti-Communist delegates to the festival accused Robeson of apparently supporting a Communist-style "dictatorship of the proletariat" for the United States.

## U.S. NEGRO DIRECTS BERLIN ORCHESTRA

*Times Union*  
BERLIN, Aug. 20 (AP)—George Byrd of Anson County, N.C., and Brooklyn, New York, Thursday became the first American Negro to conduct the Berlin Philharmonic Orchestra.  
The 33-year-old conductor was warmly applauded. It was the first concert of the season for the West Berlin Orchestra. Brahms' Symphony No. 2 was on the program.  
Mr. Byrd, who has been studying and conducting in Europe since 1951, has been under the tutelage of Herbert von Karajan, the regular conductor of the orchestra.  
Mr. Byrd is a graduate of

the New York's Juilliard School of Music and of the Paris Conservatory. He is the son of a sharecropper. After wartime service with the Navy as a steward, Mr. Byrd moved to New York, where his mother and stepfather live now at 782 Putnam Avenue, Brooklyn. His stepfather is a longshoreman. While studying at Juilliard, Mr. Byrd also worked as a longshoreman.

Recently, Mr. Byrd has been conducting in Communist countries, Poland, Bulgaria, East Germany, and in Yugoslavia. His schedule calls for more guest appearances with Eastern European orchestras. His greatest ambition? "I would like a conducting job in the United States—I have a lot of bills to pay," he smiled.

**TEACHER FINDS  
MUSIC IS KEY  
TO FRIENDSHIP**  
*Chicago, Ill.*  
*Sat. 9-5-59.*  
**Tells How It Promotes  
Understanding**

BY ROI OTTLEY  
Dr. Ruth Allen Fouche, veteran Chicago public school teacher of music and former secretary of the National Association of Negro Musicians, has encouraged racial and national understanding thru music.



Dr. Ruth Fouche

In discussing "The Role of Music Education in the Movement Towards World Peace," she told colleagues at a recent seminar

on public school music: "As we object to the use of our music by certain groups, remember, they, too, may not like the way we use theirs."

"Music is the expression of a total way of life," Dr. Fouche asserts. "In presenting our music to the world, we present ourselves—and in accepting their music we accept them." She also observed that "people will sing what they dare not say."

**Student of Latin Music**  
The veteran music teacher, who has done field work at the University of Puerto Rico, has made a major study of Latin music for a doctoral thesis called "Transitional Qualities in Puerto Rican Folk Music."

Her discovery—that Latin music had pronounced Negro strains and pronounced African survivals, both in the performance and in the music itself, brought her recognition from the American Musicological society.

Dr. Fouche, a widow, was born in Meridian, Miss., April 9, 1902. Her father, James A. Allen, was a Chicago real estate operator; her mother, Elena, was a public school teacher.

Came to Chicago at 13  
The family lived in New Orleans until Dr. Fouche was 13 years old. After arrival in Chicago, she attended Lucy Flower High school, from which she was graduated in 1918.

After five years at the American Conservatory of Music, she received a degree of bachelor of music education.

In 1929, after being graduated from Chicago Teachers college, she entered the pub-

lic school system as a teacher. She now has the rank of a master teacher.

**Active in Many Groups**  
In 1945 she received a master's degree in music education from the Chicago Musical college. In 1954, following her work in Puerto Rico, she was granted a doctor's degree by that school.

Dr. Fouche is a member of the Music Educators National conference, American Musicological society, American Society of Music Therapists, Music Teachers National association, and the International Society of Folk Music.



**The Wailer Moves Out—**Trumpeter Jonah Jones and his wife, Elizabeth, pose happily at New York International Airport as they board a Pan American World Airways Clipper to Nice, France. He and his combo flew to Monaco at the invitation of His Highness Prince Ranier, to perform at a Red Cross benefit recently.





REGINA SARFATY



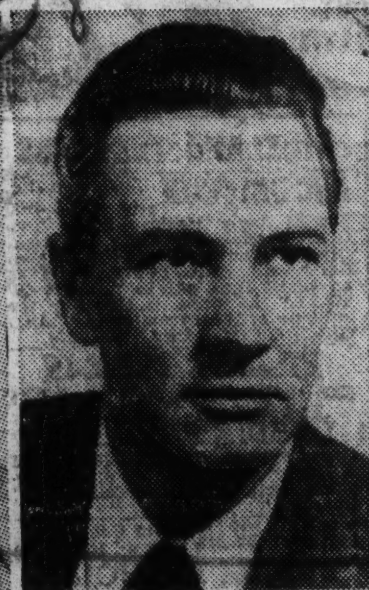
JOHN REARDON



CAROL GILBERT



ADELE ADDISON



KENNETH SMITH



GENE BOUCHER

*The Sunday Star*  
Above are the principals in the Debussy-Maeterlinck opera "Pelleas et Melisande" to be produced by the Opera Society of Washington in Lisner November 19, 20 and 22. The story, an extension of Arthurian myth, was a play before the French composer made an opera of it. The first Melisande in 1902 was Mary Garden.

## NEWS OF MUSIC

# 'Pelleas' Is Dramatic, Mysterious Opera

*The Sunday Star*  
Washington, D.C.  
By DAY THORPE  
Star Music Critic

It is a curious fact that most great operas have a libretto based on a play, novel or story. Although opera is a highly developed type of entertainment, it seems that composers rarely feel the necessity of a plot specifically designed for musical drama.

The operas of Wagner, "Così fan tutte," and Berlioz' "Trojans" and "Benvenuto Cellini" are notable exceptions. On the other hand, it is rare to find an opera which sets the words of a stage play without any major alteration—an opera which is in fact a play enhanced by music. Debussy's "Pelleas et Melisande," which will be given

here this month, is of course the great example of a play to which music has been added. The composer shortened the play of Maurice Maeterlinck, but he made no other changes in the 10-year-old work. Thus "Pelleas et Melisande" should logically be the favorite opera of all music-lovers for whom the average music drama with its contrived and melodramatic story deforms and dilutes the true spirit of music.

"Pelleas" is a highly dramatic work, mysterious and without beginning or ending, in which the ambiguous and elemental human passions and desires are seen in a variety of persons who come

we know not whence and go we know not whither. Debussy has set the words of his characters over an extended tone poem which reminds the listener now of "La Mer," now of "L'Après-midi," and now of one of a half-dozen piano preludes. At first one thinks of the vocal line as a sort of recitative in which the sense of the words is stylized and their meaning heightened. But before the first of five acts is over, one begins to hear in the voices—I speak for myself—not an easy and clearly intelligible recitative but an added orchestral voice—one that is often the most passionate and immediate of the palette.

Like "Le Sacre de Printemps" a few years later, "Pelleas," when it was first produced at the Opera Comique in 1902, caused a wild controversy, its detractors ridiculing an opera without arias or ensembles, its defenders seeing in it the answer to the bloated sensationalism of Wagner. (There is, in fact, no overt anti-Wagnerism in "Pelleas"—Debussy saved his satire for "The Golliwog's Cakewalk.") Maeterlinck himself was bitter about the opera, not because he thought it discredited his play but probably because during the last stages of rehearsal the composer entrusted the part of Melisande not to Maeterlinck's wife but to a young American soprano, Mary Garden.

Those that remember Garden say that she was no less the creator of the child-like tormented-delighted Melisande than was either Debussy or Maeterlinck.

I myself have seen Mary Garden at but not in "Pelleas". In 1950 Doda Conrad took me to the show at the Opera Comique. When during interludes the audience turned to conversation and chocolate bars, an elderly, quizzically smiling woman sitting just ahead of us surveyed the house quietly and ironically. "That's Mary Garden", Conrad told me.

The Pelleas of the Opera Society's production is the high baritone John Reardon, who will be remembered as the Guglielmo of "Così fan tutte" and the Count in last year's "Figaro." Melisande is Adele Addison, who appeared in "Orfeo" last year; Gollaud is a newcomer from France,

Gene Boucher; Genevieve, Regima Sarfaty, who may be remembered in "Orfeo" and also in Donizetti's "Il Pirato" with Maria Callas; Yniold, Carol Gilbert; the doctor Frank Carroll; and Arkel, Kenneth Smith, the Don Giovanni of the National Symphony's concert version four years ago.

The sets, now under construction here in Washington, were designed and painted by Jack Brown. The director is Bliss Hebert, and the conductor, as in all other productions of the Opera Society, Paul Callaway.

There will be evening performances at 8.30 Thursday and Friday, November 19 and 20, and a matinee Sunday, November 22, at 5.30. Those who want to hear all the show remember that latecomers will not be admitted until the end of the first act.

## Negro Writer Musical Director

*The Pittsburgh Courier*  
NEW YORK (ANP)—Ray Eaton, leading creator of music for television, has joined Benton and Bowles as musical director, it was announced by Victor G. Bloede, vice president and creative director of the agency.

The 29-year-old musician joins the agency from Music Makers, Inc., where he was associate creative director. He was also commercial copywriter in charge of radio-TV music for Young and Rubican for four years.

EATON RECEIVED a bachelor of social science degree in history (magna cum laude) from City College of New York; a bachelor's degree in music, piano and pedagogy and a master's degree in music, piano and conducting from the Manhattan School of Music, and a master of arts degree in musicology from Yale.

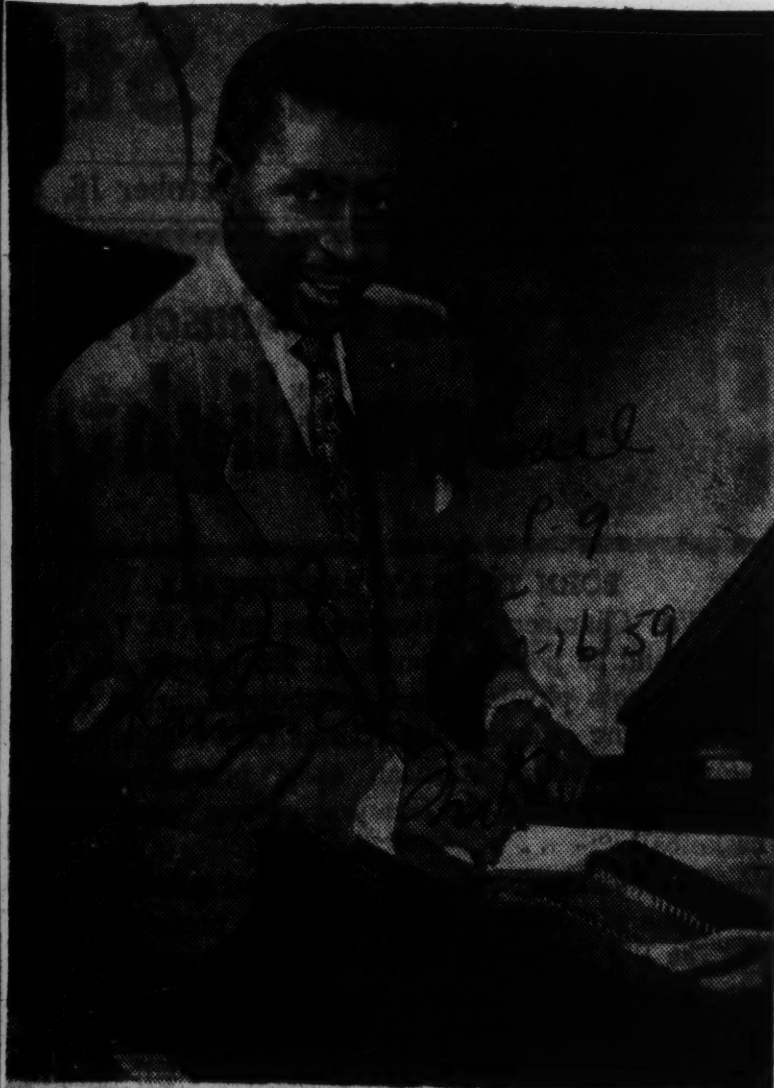
As winner of the Aaron Naumburg Award for a year's study abroad, Eaton spent his junior college year at the University of Zurich and the Conservatory of Lucerne, Switzerland.

He was also the winner of the first Kosciuszko Foundation Chopin Award for pianists, and the Nathaniel Currier and Julior

Sterling fellowships from Yale. Eaton is a member of Phi Beta Kappa and Phi Alpha Theta (honorary history fraternity).

After making concert appearances in both Europe and America, Eaton was an instructor in piano at both CCNY and the Manhattan School of Music, and an instructor of music history at the U. S. Armed Forces Institute before joining Young & Rubican in 1955. At that agency he wrote the music for the original Kent cigarette commercial and the current Piel's beer jingles. He also composed the theme music for Brighter Day, the TV daytime serial.





**IN CARNEGIE HALL CONCERT.**—Erroll Garner will be presented in concert at Carnegie Hall tonight (Friday), the S. Huron agency announced. The Columbia recording artist, whose hit tunes have each passed the million mark, will be accompanied by bass percussion.

## Erroll Garner, Jazz Pianist, Plays Carnegie Hall Program

For a pianist who has, essentially, only two ways of playing—fast and slow—Erroll Garner manages to make a small set of devices produce a great deal of music.

Last night at Carnegie Hall he stirred a sold-out house to rousing receptions of his rollicking, flamboyant up-tempo forays, the lush romanticism of his ballads and the tantalizing uncertainty of his veiled introductions and false endings. Indeed, he attached so many and varied inconclusive finishes to one number that he would have overjoyed the late Jelly Roll Morton, a firm believer in this sort of suspense tactic.

But Mr. Garner's playing falls into definite patterns and by the end of the first half of his program the effectiveness of his thoroughly personal approach to the piano was beginning to wear thin through repetition. He gave all of his selections a superficial gloss that was initially attractive, but having caught the listener's attention his development of his themes was not always sufficiently provocative to keep that attention riveted.

After the intermission, however, Mr. Garner broke away from the relatively narrow confines of the opening portion of his program to whack out some strutting, striding playing that was reminiscent

of Fats Waller. He also shared the spotlight with his bassist, Eddie Calhoun, who produced a long, whimsical and carefully calculated solo, and his drummer, Kelly Martin.

Earlier in the evening Mr. Calhoun and Mr. Martin had played unobtrusive roles, skillfully anticipating the whims and turns in Mr. Garner's playing. But once they were admitted to performing recognition along with Mr. Garner, a looser, less restricted feeling seemed to enter the playing of the three men and they tore through the latter part of the concert with a romping abandon that was only occasionally present in the first half.

JOHN S. WILSON

## Russian Press Gives Praise To Mattiwilda Dobbs

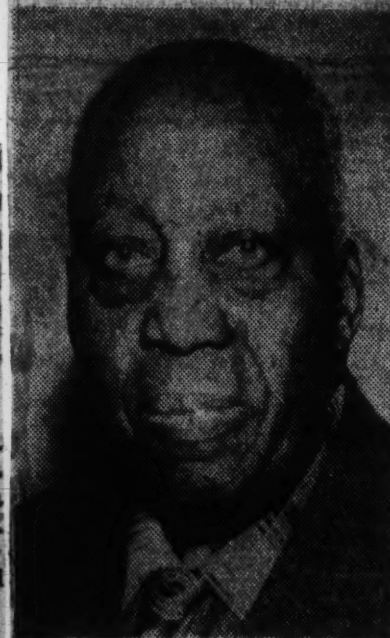
MOSCOW — (SNS) — Mattiwilda Dobbs, famed Atlanta coloratura soprano, was praised in a review in a Russian newspaper. The review said she is a "magnificent singer who has perfected command of her voice."

The article continued, saying "It might seem strange to speak of subtle taste and command of voice in all registers, proper breathing, musicality—all requisites of genuinely big art—as some special merit, but Mattiwilda Dobbs has developed each of them to a point of aesthetic perfection."

It lauded Miss Dobbs "impeccable intonation, which is a stumbling block to many vocalists," and said that "everything about her performance bespeaks of a high standard of professional skill and artistic culture."

## Honor Arthur Marshall As Ragtime Great

Kansas Citians who know Arthur O. Marshall as a quiet, unassuming resident of Lees, Mo., and a faithful and devoted worker in the NAACP will be surprised to learn that Mr. Marshall once was a well known ragtime musician.



ARTHUR O. MARSHALL

This "hidden" part of Mr. Marshall's early life was revealed last week when the 78-year-old Kansas Citian was invited to Sedalia, Mo., to be an honored guest at two Scott Joplin Memorial programs held in that town Monday and Tuesday, November 23 and 24.

Scott Joplin, who died in 1917, was said to be the originator of ragtime and Sedalia, his home, claims to be the focal point in the history of ragtime, the predecessor to jazz, swing, be-bop, rock and roll and the like. Scott Joplin's most famous composition was "The Maple Leaf Rag."

Arthur Marshall and Scott Joplin wrote songs together and played together in Sedalia around the turn of the century. The most famous piece that they composed together was "The Swipsey Cakewalk." The programs held last week in Sedalia were sponsored by the Scott Joplin Memorial Foundation, a committee of the Sedalia Chamber

of Commerce. Two programs were held to accommodate the large crowds. The first one Monday night was held at the Smith-Cotton high school and the second one on Tuesday night was held at the C. C. Hubbard high school.

The Memorial Foundation hopes to raise enough funds to have Scott Joplin's body moved from the East, where he died, to a place of honor in Sedalia.

Arthur Marshall was invited to the Sedalia programs as one of the "Sedalia ragtime greats influenced by Scott Joplin."

He appeared on the programs both at Smith-Cotton and at Hubbard high schools.

The two programs featured "Ragtime Bob" Darch, billed as an authentic ragtime piano player straight out of the Red Dog saloon in Juneau, Alaska. Darch not only plays the music representative of the period between 1890 and 1915, but he also dressed in the manner of the times, complete with boater, boots and colorful vest.

Darch describes ragtime as follows: "One of the things that gives Ragtime its distinctive sound is the juxtaposition and syncopation in the right hand against a regularly accented left hand, or bass figure. Unlike early jazz, rags were written down, composed rather than extemporized, but even with the music in front of him only a trained ragtime pianist could give this zestful, joyous music its proper flavor."

### Born In Sedalia

In his youth, Arthur O. Marshall was a ragtime pianist. He was born in Sedalia in November, 1881, but when he was three years old his parents moved to Saline county, Mo., where they farmed for seven years.

The Marshalls moved back to Sedalia in 1891 and young Marshall was reared there. He was graduated from Lincoln school in Sedalia (now C. C. Hubbard high) in 1899 when Shelton French was the principal. French preceded the late C. C. Hubbard, principal, for whom the school was named. After finishing high school, Marshall took two courses at the George B. Smith college at Se-

dalia. Asked how he felt to be back in Sedalia, Marshall said, "I feel great. I was born, raised and educated in Sedalia and it is always great to be back in my home town." **Plays Marshall Numbers** Darch played several pieces composed by Marshall, some in collaboration with Joplin. When asked how the "Swipsey Cakewalk" got its name, Marshall laughed. He said that he and Scott Joplin were at the John Stark Publishing company offices trying to decide on a name of the new number when two little newsboys got into a quarrel on the sidewalk in front of the building and one "swiped" a newspaper from the other. The new song was then there called the "Swipsey Cakewalk." Although he had a stroke last winter and has limited use of his

1916 at such spots as the Moon last week and interviewed by Vine Garden, Kingshighway and Eastern.

In grade school, Marshall took music from Miss Lillie Reed, one of the teachers at the Lincoln school, who later married Dr. F. S. Shannon who practiced medicine in Kansas City until his death. It was in 1901 that Marshall and Scott Joplin composed the "Swipsey Cakewalk." Marshall was called to the stage at the two programs held here

**Played At Fair** For a number of years, he traveled with the band with the McCabe and Young Minstrels and played at the 1905 World's Fair at St. Louis. He remembers playing the piano in a Spanish restaurant on the Midway at the fair. After the fair, he began playing in music halls, at evening parties and dances. He played in and around St. Louis from 1910 until



left hand, Marshall consented to play a few bars of one of his numbers, to the delight of the large audience.

In addition to the "Swipsey Cake-walk," Marshall and Joplin composed "Lilly Queen."

Other songs composed by Marshall alone were "The Peach," "The Pipin," "Ham And—" and "Kinklets."

Arthur Marshall moved to Kansas City in 1917 following the death in 1916 of his first wife, Mrs. Julia Marshall, whom he married in 1909. In 1920, he married Odell Childs who died July 1954.

When he moved here, Marshall retired from the music field and went to work for the Swift Packing company and later for the Missouri Pacific railroad and the Blue River Sewer project.

He is retired now from all activity except his work with the NAACP, and the Centennial Methodist church. Mr. Marshall is a member of the executive committee of the NAACP and is active in all its programs.

Although he lives in Westport and is 78 years old, it is never too cold, too hot, too rainy or too snowy for Mr. Marshall to attend an NAACP meeting wherever it is held. He is one of the most dependable members of the executive committee and is active on several committees.

He lives at 3515 White Ave. He has two daughters, Mrs. Mildred M. Steward of Minneapolis, Minn., a nurse, and Mrs. Mabel M. Marshall of Los Angeles, a pianist.

**Mahalia Jackson**  
The Pittsburgh Courier  
was born to sing the gospels  
Pittsburgh, Pa.

12-5-59  
For years Mahalia Jackson's superb singing has baffled music experts and inspired music lovers. What is the special magic of her God-given voice?

In this week's Saturday Evening Post you'll read the extraordinary story of this spiritual woman. She tells.

about her early, poverty-stricken days in New Orleans.

how her husband didn't think gospel singing was "educated"

and how their marriage broke up. about her spectacular concert tour of Europe.

how someone shot bullets through the windows of her house when she moved into a white neighborhood in Chicago.

Don't miss "I Can't Stop Singing" by Mahalia Jackson—in this week's Post.

BE ENTERTAINED. BE INFORMED. BE A POST-INFLUENTIAL. GET YOUR COPY TODAY WHEREVER MAGAZINES ARE SOLD!



**Mahalia's Talent Cited in Post**

Mahalia Jackson's unusual talent has baffled musicologists but her gospel singing stirs millions both here and abroad, says the current (Dec. 5) issue of the Saturday Evening Post.

The comment introduces Miss Jackson's article, "I Can't Stop Singing," in which it is related that ever since she started appearing in big concert halls people have been trying to teach her to be grand. She says she just can't do it.

"Some people get so grand," she observes, "that you can't hand them a letter from home, but I just don't know how they can act that way."

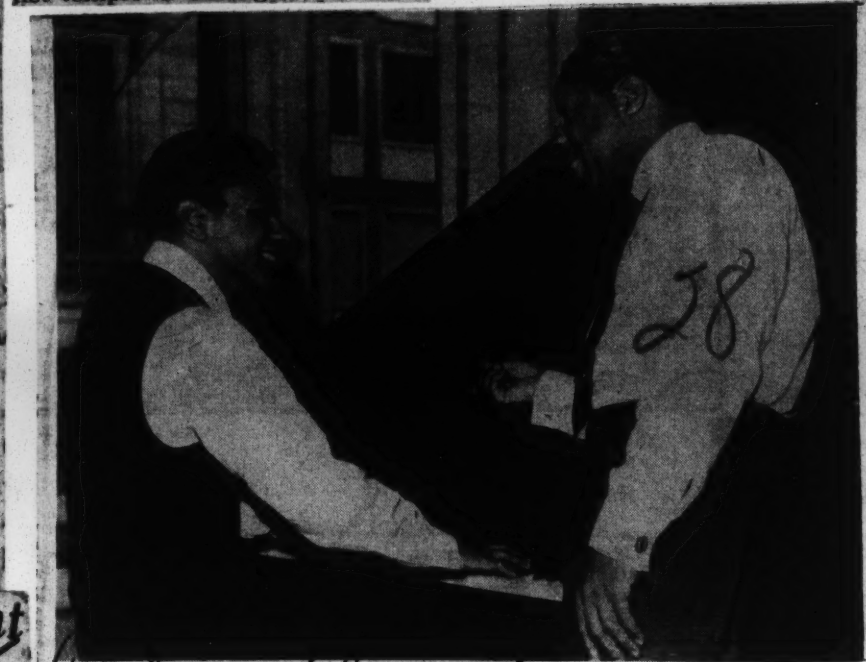
"When I go to New York City and sing at Madison Square Garden and at Carnegie Hall, I feel like a peacock with all my feathers spread out; but when I get back to 63rd St. in Chicago and look down at my feet, all those feathers drop."

"I remember I've been singing now for almost forty years and most of the time I've been singing for my supper as well as for the Lord."

"I never had a music lesson and I still can't read music. I don't know anything about chord structures; I just sing it. I never sing the same song the same way twice. I have to get my own little way in there somehow..."

The Post article reports that more than 8,000,000 of Miss Jackson's records have been sold since 1934.

Also, it tells that she wants to become an evangelist and is making plans to build a big evangelist temple in Chicago.



Above photo could well be titled, "HERE'S TO A HIT", as Erroll Garner and Johnny Mathis most enthusiastic reception given Johnny's smash Columbia recording of "MISTY", tune composed by Garner. "MISTY" on Columbia continues to ride the top selling charts, as it has since early September. Meanwhile, Erroll Garner continues his Fall tour. Having completed his concert dates on the West Coast, Garner returned Eastward and will appear in Concert at the Municipal Auditorium, Springfield, Massachusetts, on Friday, December 4th, and at the Mosque Theatre, Newark, on Saturday, December 5th.

**Roland Hayes pupil gives pleasing Town Hall recital**

By CARL R. DITON

NEW YORK (ANP)—Seldom does one attend a recital out of mere curiosity. Yet, when a name is literally unknown in the vicinity, one has no alternative.

Sometimes we say to ourselves, at the conclusion of the program, "Precisely as I thought." But there is bound to come a time when we exclaim, "Well, what on earth."

This is because a seemingly perfect little artist has come upon the horizon as if from nowhere, and such as artist is the Boston contralto, Arimea Burrell, who appeared last Sunday afternoon at Town Hall.

MISS BURRELL'S introductory numbers were Handel's arietta "Alma Mai" (from the opera Floridanta), "Chi Sprezzando il Sommo Bene" (from the oratorio La Passione), together with Mozart's aria "Ombra Felice."

The singer's encores were William Lawrence's "Let Us Break Bread Together" and

Hall Johnson's "Honor, Honor"—the latter composer being present to share in the appreciation.

MISS BURRELL'S voice is not unduly large, but of good quality, especially when given a chance to warm up in the middle. Her talent is definitely strong and dramatic.

She has style, a feeling for rhythm, and some grasp of messa di voce, so clearly demonstrated by her teacher, Roland Hayes, during his international career.



# Popular-Priced Concerts

## The Pittsburgh Courier P. 24. Set for Carnegie Hall

*Pittsburgh*  
NEW YORK — Successfully proving with his first bargain-priced Carnegie Hall subscription series last season, that a new audience of music lovers would respond to great concerts at neighborhood movie tariffs, Herbert Barrett, president of Herbert Barrett Management, Inc., has expanded the program for the 1959-1960 season.

In four Carnegie Hall concerts on Monday evening, Nov. 30, Dec. 14, Jan. 11, and March 14, the Barrett Management will present world-famous artists for as little as 50 cents per admission ticket on series subscriptions ranging from \$2 in the balcony to a mere \$6 for orchestra seats. Several hundred choice orchestra seats will again be available on \$5 series subscriptions.

**THIS YEAR'S SERIES** will include for the first time two full symphonic concerts, featuring the National Symphony Orchestra of Washington under the direction of Howard Mitchell. Opening the series on Nov. 30, the noted American soprano, Ella-belle Davis, will be soloist with Mitchell and the National Symphony in the Four Last Sons of Richard Strauss. For the series finale, March 14, the great Russo-British pianist, Benno Moise-witsch, will be heard with the Orchestra in Beethoven's "Em-peror" Concerto. Others, who will be heard during the series are John Browning and Toshiya

## BALLROOM JAZZ

*Time*  
Ellington Band Plays

*New York*  
Music for Dancing

By JOHN S. WILSON

ONE reason that big bands no longer dominate popular music as they once did is the drastic reduction in recent years in the number of places where they can play for dances. Lacking these once essential outlets, the handful of today's big bands which are primarily jazz bands do most of their work before a listening audience in concert halls or jazz clubs rather than for a dancing audience.

This has had a decided effect on the playing of these bands. Not only has it encouraged them to fatten their repertory with concert pieces which are completely divorced from dancing, but even in those selections which are played in regular, danceable tempos, their attacks often lack the light, airy, relaxed quality of those bands which were accustomed to the requirements of ballroom playing.

It has occurred to more than one heretic that it might be of benefit to today's big jazz bands to get away from the listening audience more often than they do and to give more time to the exploration of the discipline imposed by a dancing audience. Duke Ellington has provided a compelling bit of evidence in favor of this argument on *Bal Masque* (Columbia), a disk recorded at a Miami Beach supper club.

### Unusual Material

In this case Mr. Ellington is not only playing for dancers—and very easy-going dancers at that—but he is using selections as far removed from the customary Ellington material as



**BALLROOM JAZZ**—Duke Ellington, whose new record reveals a repertory removed from his customary material.

one could imagine: "Alice Blue Gown," "Poor Butterfly," "Gypsy Love Song," the "Donkey Serenade," and so forth. Inevitably they are transformed by the Ellington alchemy and emerge fresh and revitalized, dressed in Ellington harmonies and decorated with typical Ellingtonian ensembles and solos, particularly those by Clark Terry's witty trumpet and Johnny Hodges' lush alto saxophone. This, of course, is not quite brilliant jazz. But the easy, unforced performances have charm and humor and they provide a band with the kind of workout which contributes to brilliant jazz.

Count Basie also found a dancing audience in Miami Beach and his performances before it are on *Breakfast Dances and Barbecue* (Roulette). Mr. Basie's audience was somewhat more "hip" than Mr. Ellington's, for it was made up of delegates to a convention of disk jockeys and the Count held to his normal repertory. The Basie band on this disk loses much of the heavy lumpiness which has often characterized its playing in recent years. In its studio recordings it has occasionally caught the casual, confident quality it shows here, but it could be that the act of communicating with a dancing

audience was a help. The present Basie band, lumpiness and all, is the most widely imitated of current big jazz bands. In the past year Harry James has put new life in his career by adopting the Basie pattern. In the early stages of this transition Mr. James caught some of the spirit of the great Basie band of the Nineteen Thirties but on his most recent disk, *Harry James and His New Swingin' Band* (M-G-M), the feeling is that of Mr. Basie's latter-day band. This same style pervades much of *Swing Song Book* (Coral) by Les Brown's band. It comes out most strongly in the arrangements written by Mr. Brown's trombonist, Jim Hill, who has also been a frequent contributor to Mr. James' Basie-oriented repertory.

It would appear that Mr. Basie is becoming for the big jazz bands the same sort of inescapable influence Glenn Miller has been for big sweet bands during the last fifteen years. But the followers are missing the meat of Mr. Basie's playing, just as the Miller imitators reproduce Mr. Miller's surface but not his spirit. The swinging strength of the Miller band, the quality that is most often overlooked, colors a newly released three-disk set by Glenn Miller

For the Very First Time (Victor), made up of previously unissued recordings of broadcasts. Mr. Miller's was scarcely a jazz band, and its efforts to play out-and-out jazz instrumentals were almost always clumsy, but it could achieve a strong, stirring foot-tapping beat. The lively presence of this beat throughout this new set makes it one of the most consistently appealing of all the numerous Miller releases.

### Two Dance Bands

Two present-day bands which work before dancers almost all the time, Richard Maltby's Orchestra and the Tommy Dorsey Orchestra which is now led by trombonist Warren Covington, have both gone back to the heyday of big bands, the Swing Era, to make up programs of the great hits of those days, a device which has been used repeatedly on records lately. Like most of the previous attempts, Mr. Covington's disk, the *Swingin' Era* (Decca) is a rather wooden approximation of the original versions of such pieces as "Little Brown Jug," "One o'Clock Jump," "Woodchoppers Ball," "Sing Sing Sing," etc. Mr. Maltby however has retained only the spirit of the originals on *A Bow to the Big Name Bands* (Camden), and has allowed his men to create something of their own on this foundation. It is a pleasant, unpretentious and highly capable band that Mr. Maltby leads and it has produced a light rhythmic set of performances that are infinitely preferable to the studied re-creations that usually result from these backward glances.



# Music: American Grain

## Philharmonic Offers 'Knoxville, 1915'

By HOWARD TAUBMAN

WHAT makes music American? Is it brashness, sentimentality, optimism, a sense of the open spaces? Is it the use of native musical elements such as jazz? Or in the last analysis is the secret rooted, as this composer believes, in the creator's emotional identification with place and people?

Knoxville: Summer of 1915" is a profoundly American work, not simply because it deals with an American subject, but because it brings to life a time and mood. James Agee's prose poem recalling a child's intimations of sorrow in the sweet security of his family's nearness is as moving as was his extended development of the subject in his posthumous novel, "A Death in the Family." And Samuel Barber's music, in its refinement and perception, fills out and enriches the emotion.

When the New York Philharmonic performed this work at Carnegie Hall yesterday afternoon, it followed the composer's request that the full text should appear in the program in type large enough "so that people can follow the words." What is more, the lights were turned up during the performance of the piece.

The composition, which was commissioned by Eleanor Steber, the American soprano, had its first performance in 1948. Howard Shanet, the new program annotator, who saw to it that the Agee words were used in full, should not be so diffident about giving the dates of pieces. It is useful for an audience to know when a work that evokes 1915 so truly came into being.

Under Thomas Schippers' direction, the piece had an affecting performance. The soloist was Leontyne Price, who sang with such a grasp of the work's spirit that one was hardly aware of vocalism. When one thought about it, one realized that the control and shading of the voice were delicate and the phrasing admirable. But one's interest was drawn to the heart of the work's emotion; that is an interpreter's proudest



Leontyne Price

heads and that now own among many other enterprise: Bendel and the controlling interest in the Bonwit Telle soloist was first-rate; one reacted to an artistic totality. Mr. Barber's music is not idiosyncratic; it pursues no theories. In its simplicity, tenderness and honesty it goes to the essence of the subject. In externals one could find derivations from other sources; in its penetration it is thoroughly and touchingly American.

Mr. Barber was in the audience, and he shared the warmth of the reception. Indeed, when he rose in his box, there were cheers for him. From a Friday matinee audience that is quite a tribute.

Mr. Schippers, beginning a fortnight as guest conductor, showed in "Don Juan" what big strides he has made as an interpreter. This was a performance that caught the ardor of the young Strauss tone poem. It had lyricism, glowing colors, force and a strongly molded line. The orchestra played with freshness. In every detail this reading was an endorsement of the conductor's command of style.

There was not the same authority in the eighteenth-century piece by Durante, which was done respectfully, with proportion, but just a little lamely. As for Beethoven's Fifth, it is a cosmos to encompass. Mr. Schippers has not yet conquered its problems of rhythm, balance and momentum. He led a performance with interesting moments. He has gone far

while still in his twenties, but as he would no doubt agree, he still has difficult territories to explore.

## Negro composer takes part in seminar with Shostakovich

Negro composer, Ulysses Kay, who was one of a group of American composers to tour Soviet Russia last Spring, took part in a NBC Radio broadcast, "The Creative Composer," last week which featured five Russian composers who are on a tour of the United States.

During the broadcast, the Russian and American composers agreed to exchange musical compositions.

Kay is the half-brother of local hotel man William E. Watkins. His works are played by symphonic conductors all over the country and are heard frequently on the major networks.

Leading spokesman for the visiting Russians was Dmitri Shostakovich, internationally known writer of symphonies.

Shostakovich told the radio audience that ethical values cannot be separated from esthetic values "in music or art." The greatest works of classical composers do not glorify evil, violence, sin or vice. On the contrary, the great classical works make it a point to cultivate and to glorify the good, love, fraternity, friendship and morality.

"Therefore every composer, when he is about to begin a new work, faces great problems of morality. For instance, when I hear the great works of the past and the present, I myself want to be better and purer. It is vexatious to me when I listen to a musical work that does not express anything — without feeling, without heart, without understanding."

Noting that the great composers of the past were always experimenters, Shostakovich said: "We find a number of things in Beethoven that Bach did not have. We find a great deal in Gershwin that we cannot find in Robert Schumann. We find a great deal of new material in Glinka, Tchaikovsky, Rimsky-Korsakoff, Borodin and others. But do we appreciate Beethoven because in some of his works he tuned the kettledrums not in the fifth or in the fourth, but in the octaves? Why did Beethoven tune his kettledrums at the interval of

the octaves? Was it just a whim — just his caprice, for no reason whatsoever? No, Beethoven arranged this tuning because for some reason he had to have it in order to express fully his ideas while writing these works, and specifically the eighth and the ninth symphony, where he introduced this tuning of the kettledrums in the octave.

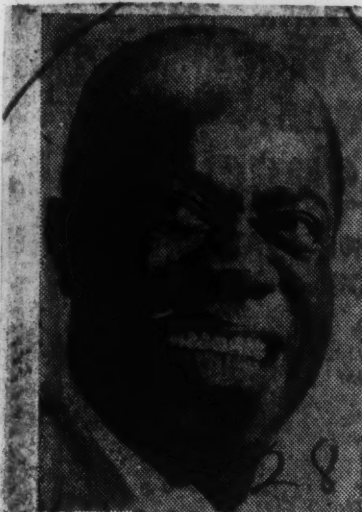
"The means of expressive realization are good only when they serve the aim of creativity. A C major triad does not mean anything by itself — and some kind of complicated inversion such as the subsequent chord also does not mean anything. Only when they serve the creative purpose of the work do these chords assume a significance for a composer."



## A New Voice—

Miriam Makeba, Africa's number one singer, moved into the Village Vanguard this week for a month-long engagement. Miss Makeba scored a smash hit in her performance in the musical, "King Kong," which has done SRO business in her native South Africa and London.

Her songs are in both African dialect and English. Harry Belafonte introduced Miss Makeba in a preview for the press who gave her a standing ovation.



Louis Armstrong  
... hard to understand

## Satchmo Is Vulgar, Says Red

MOSCOW (UPI) — Tikhon Krennikov, secretary of the Soviet Composers Union, Saturday criticized Louis Armstrong as being vulgar and in bad taste. He made the statement while discussing his recent visit to the U.S. in the ministry of culture magazine "Soviet Culture."

"It was difficult for us to understand the enthusiasm of the fans of Armstrong's band," he wrote on behalf of himself and other composers, including Dmitri Shostakovich.

"His (Armstrong's) manner of conducting is vulgar and artificial and in bad taste."

However, the Russians thought that Benny Goodman's band was much better, and Khrennikov said that in his opinion American musical culture in general was highly developed.



## Mathis Most Popular Singer

LAS VEGAS — (AP) — Slender, silver-voiced Johnny Mathis received the Music Association's top award last week, signifying his selection as the nation's most popular singer. The presentation was made at the Sands Hotel where Mathis is appearing.

The young 23-year-old theatre and night club star thus adds the 1959 top singer award to a 1958 Billboard award as the outstanding singer of the year.

In making the presentation, composer Jimmy McHugh described Mathis as "a fine, clean American boy with a God-given talent, who is to be complimented on his application to his music."

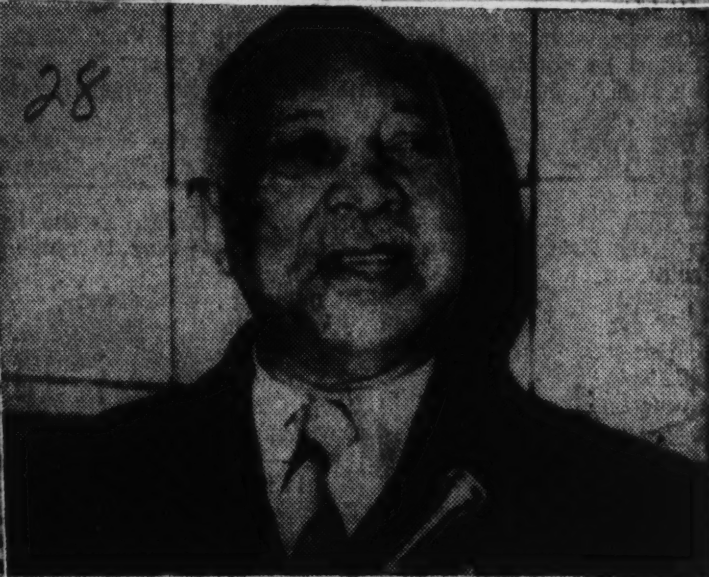
Congratulatory messages poured in at the presentation from hundreds of movie and night club stars, including Frank Sinatra, who is Mathis' closest rival in LP album sales.

The San Francisco-born former athlete skyrocketed into the "millionaire" class of show business in less than two years. Each of his LP album has sold over 250,000 copies, and single recordings sell at the rate of about 50,000 copies a week, taking just 20 weeks to pass the million mark.

His great distinction, amid a mass of professional honors, is that he made ballads best sellers during the tumultuous reign of rock 'n' roll.

## New Recordings—

## Handy's Voice And Golden Horn Sound In Historic Blues Recording



W. C. Handy

His Music Will Live On Beale Street

## Popular—

**BLUES REVISITED: W. C. HANDY**, vocal, guitar and trumpet. Heritage (LP-H-0052).

When the statue of Memphis' own father of the blues takes its place in Handy Park on Beale Street, strains of Handy's immortal music will keep it company. This is one of the records which will be played by loudspeaker over a three-or four-hour period each day. The voice is Handy's own, recorded late in his life, and thus thin and sometimes faltering. But the lyrics are authentic, as in the original campaign song, "Mr. Crump Don't 'Low, etc.," of 1909. Handy sings it as he once did on Memphis street corners with his own band. And then he follows up with "Mr. Crump's" transformation into the durable "Memphis Blues." There's "The Beale Street Blues" of course ("Business never closes 'til 'somebody gets killed"), and "The St. Louis Blues," in two versions. "Loveless Love," "Big Stick Blues-March," "Way Down South Where the Blues Began" and "Joe Turner" round out this 10-inch LP, a historic recording. And needless to say,

there are the burnished choruses on Handy's own trumpet.

## Adele Addison, Soprano, Delights Audience of 3,000

Des Moines music lovers—some 3,000 strong—fell in love with Adele Addison, who made her initial concert appearance in the city at KRNT theater. The noted soprano also initiated the 1959 fall season of the Des Moines Association of Music.



ADELE ADDISON

Moines Association of Music, which sponsored her.

Miss Addison, with her lovely hauntingly, melodious voice charmed and captured the imagination and respect of her audience. Each rendition was a classic mastery of sheer perfection, in lovely sounds. Her wide expressive eyes and expressive cameo face helped the artist to spin her exquisite web of musical enchantment. After the first offer of polite applause that would be given any strange artist, Miss Addison, held the respect of her audience. That respect blossomed into admiration. Admiration in turn blossomed into acclaim which was climaxed in ap-

plauding demands for five encores.

## Realism

Opening with five seventeenth century numbers, she moved into Mozart and then Schubert. Then portraying the pinnacle of artistry and realism in emotional and expression, Miss Addison presented her masterpiece, "Frauenliebe und Leber" by Robert Schumann. Her audience entranced, gazed in almost disbelief as real tears rolled slowly down her cheeks as she closed the eight-part song cycle which consumed 24 minutes. From then on, her audience believed, and logically enough, that Miss Addison could control emit and emote any rendition of pure sounds, like the true songbird.

The Iowa Baptists  
Five Encores

She ended her concert and also proved that she could act the parts, with three contemporary numbers from Paul Hindemith, one each from Barber, Duke and Klaus George Roy and four from Charles Ives. Only after five encores did her delighted and satisfied audience release her.

Des Moines, Iowa  
Coveted Award

A native of Springfield, Mass., the beautiful soprano is heard each season as soloist with the New York Philharmonic under Leonard Bernstein, Boston Symphony under Charles Munch, with distinguished chamber ensembles at the Library of Congress in Washington, in New York's Metropolitan Museum and Town Hall, in leading operatic roles with the New York City Center Opera and the New England Opera, and for her singing lead in "Porgy

and Bess." She also is the recent recipient of the much-coveted Ford Foundation award of \$5,000 for the preparation and performance of a new work to be especially written for her by the eminent American composer Lukas Foss.



# It Might Have Been 'Dr.' For Bertice Reading—But

By SELMA SELBY

PHILADELPHIA — The gal who might have been taking your pulse is now making your pulse beat. That is, she hasn't made the switch from two years as a pre-med student, to finally become one of the most exciting and promising staging stars to day.

She is Bertice Reading, gift of Chester, Pa., to the world of music and song, for the world she has covered in her rising career her performances covered with glory and praise.

Possessor of a sultry voice and a dynamic personality, Bertice simply took an unexpected turn, such as taken by many stars of the entertainment firmament by competing in a talent show at the now extinct Earle Theatre. She won and aside went the desire to study medicine—Probably with the idea to return later—But talent overshadowed ambitions and in due time Bertice Reading was vocalist with the Lionel Hampton band on a European jaunt.

While a guest of the Israeli Government, she was given a gold star by the wife of the Israeli Ambassador, a momento she still cherishes. Europe has been especially kind to Bertice, and although she appeared in many benefit performances, filled a few engagements in America, it was her appearance with the "Jazz Train" in London that moved her into the international spotlight. It was four years ago when the "Jazz Train" a musical, hit the headline through a command performance before British Royalty—Bertice Reading, its singing star.

On her return to the USA, she was a hit in "Requiem for a Nun," and in December, 1959, won a Tony (TV) award for this portrayal, along with a Variety Club award.

Though her time is limited she attempts to pursue her many hobbies. She likes to back, swim or take a leisurely ride in the country. Interviewed in her dressing room recently, she said, "I've been trying to read "Exodus" for three



## BERTICE READING

weeks now, and everytime I'm interrupted I just start it all over again. I hate to put it down."

Following her most recent appearance in the local area, at the Lambertville Music Circus in "Jamaica," and at the Camden County Circus in "Oh Captain," she is currently appearing at Ben Maksik's Town and Country Club in Brooklyn, N.Y., one of the stars on the bill including the Larry Steele Show. She is also scheduled to make several more appearances on the Jack Paar TV Show, where she also won thousands of new fans across the country.

# Muriel Rahn Makes History in Germany

FRANKFURT, Germany — Chalk up another first for Muriel Rahn. It happened last week in this beautiful old German city when Miss Rahn signed a contract to act as musical director at the Stadtische Buhnen (Municipal Theatre) in Frankfurt.

As a result, nearly 300 German professional artists, singers and dancers will start taking their musical direction from her beginning Nov. 1. Muriel Rahn thus becomes the first Negro musical director of a German, state-controlled theatre company.

Her first assignment will be the Broadway musical comedy, "Bells Are Ringing." The show will open Dec. 29 and is scheduled to run alternately with other productions throughout the season. Although the musical is an American work, it will be done in German.

MISS RAHN, whose career has spanned the field of opera, concert and Broadway musicals over the past 15 years, is fluent in the German language as well as music. Her concert programs have always contained a generous group of German lieder and her college background and private tutoring show more than ten years of German language study.

Her appointment came about this summer as she was touring the continent in opera, concerts, clubs and making records of Broadway musicals for the European market.

The Stadtische Buhnen Theatre here, which produced a highly successful all-German company of "Green Pastures" last season, under the able direction of Edward Mangum, American director, decided to go for an American musical this season. Mangum, who will again direct the American production, needed a musical director who could speak, sing and coach in German, and who knew the American musical comedy idiom. Miss Rahn had all



Muriel Rahn

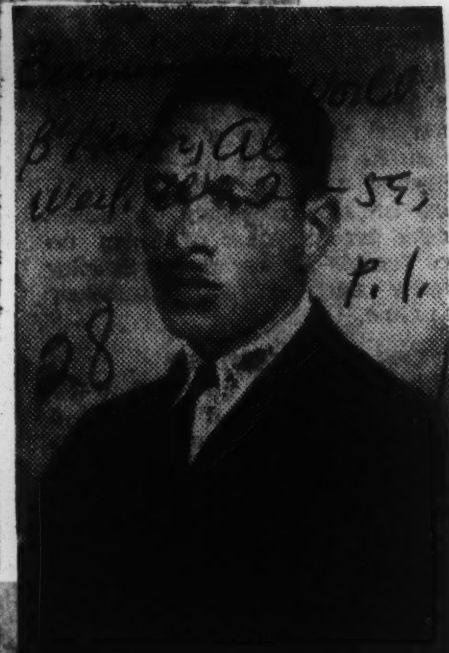
these qualifications, and more. She got the job.

# Paul Robeson Great Success in Britain

LONDON (AP)—Now living in London, singer-actor Paul Robeson is enjoying tremendous success with the British public.

In addition to playing the famous role of Othello at the world-renowned Avoncroft Theatre, Robeson is doing ten programs on BBC radio, which are said to be enjoying unprecedented popularity. He is featured in a half-hour of singing and conversation with Lawrence Brown, his accompanist for the past 25 years.

The internationally famous bass-baritone is scheduled to finish the Othello play in November. He and his family then plan to take a long rest.



JAMES B. HICKS, SR.

Attended nursing and neuro-psychiatric patients.

# Alabama Native Composer Of New Song Hit

NEW YORK CITY — (SNS) — James B. Hicks, Sr., native of Birmingham, Ala., is the author of a popular song hit.

Mr. Hicks, who left Birmingham in 1954, is the son of some of the most respected parents in that city.

He is a poet, author and composer and the owner of a publishing company and Sage Record in New York. Among his compositions are blues, popular ballads, gospel songs, spirituals, classics and sentimental songs. Mr. Hicks announced that he is in the process of publishing a collection of his poems and stories.

His newest hit, "Let's Love in the Moonlight" was recorded on Neptune label by Baby Washington and is now being played on local disc jockey programs.

Mr. Hicks said: "Through faith and perseverance I have been able to realize many cherished dreams. I have been a creative writer since my childhood."

Aside from his artistic accomplishments, Mr. Hicks holds a cer-



## TOP TEEN TUNES

## 'Sea of Love' Rides Crest of Wave

By HARRY BACAS

Star Staff Writer

Phil Phillips sang "Sea of Love" in a record store before he ever recorded it.

Phil, a 28-year-old former bellhop who lives in Lake Charles, La., used to haunt George Khoury's Lake Charles record store, seeing what was new and sometimes offering to sing songs he had written.

Mr. Khoury recently was so impressed with Phil's "Sea of Love" that he decided to have Phil record it for the Khoury label. He advised Phil to get the music copyrighted.

Phil doesn't read or write music. He went to his old high school music teacher and got her to put the notes of the song on paper so he could file the music for copyright.

Soon after Mr. Khoury issued the record, he found the demand for it so great that with his limited facilities he couldn't produce and distribute enough copies. He leased the master record to Mercury, who began distributing it nationally. It became a big seller from coast to coast.

Phil Phillips, incidentally, is the name given the singer by Mr. Khoury's wife. She thought his real name, John Phillip Baptiste, should be shortened.

Besides a new name, Phil now has a management contract with Mr. Khoury and a four-year recording contract with Mercury Records.

## New Albums

(S) Means Stereo

**COLUMBIA** has had a surprising number of Duke Ellington releases lately. The newest, "Duke Ellington at the Bal Masque" (S), is in

his light-but-fancy vein. These are standards for dancing, dressed in some wry orchestral colorations and more piano than usual from the Duke himself. Insubstantial but elegant fun.

(S) "Society Is My Beat." Bernie Richards sings show tunes with his "society" orchestra. No harm done, I guess.

(S) "Lure of Paradise." Another of the mounting songs-of-Hawaii albums. This is by Andre Kostelanetz and the arrangements are lush. There are surf sounds, too.

(S) "It's the Talk of the Town." The Ray Conniff Singers in a program of smoothies and old-timers, done with an infectious beat.

(S) "Scarlet Ribbons." Michel Legrand's tricked-up orchestral arrangements of well-known folk songs.

(S) "Songs of Our Soil." Easy-going Johnny Cash sings country and folk ballads of considerable interest.

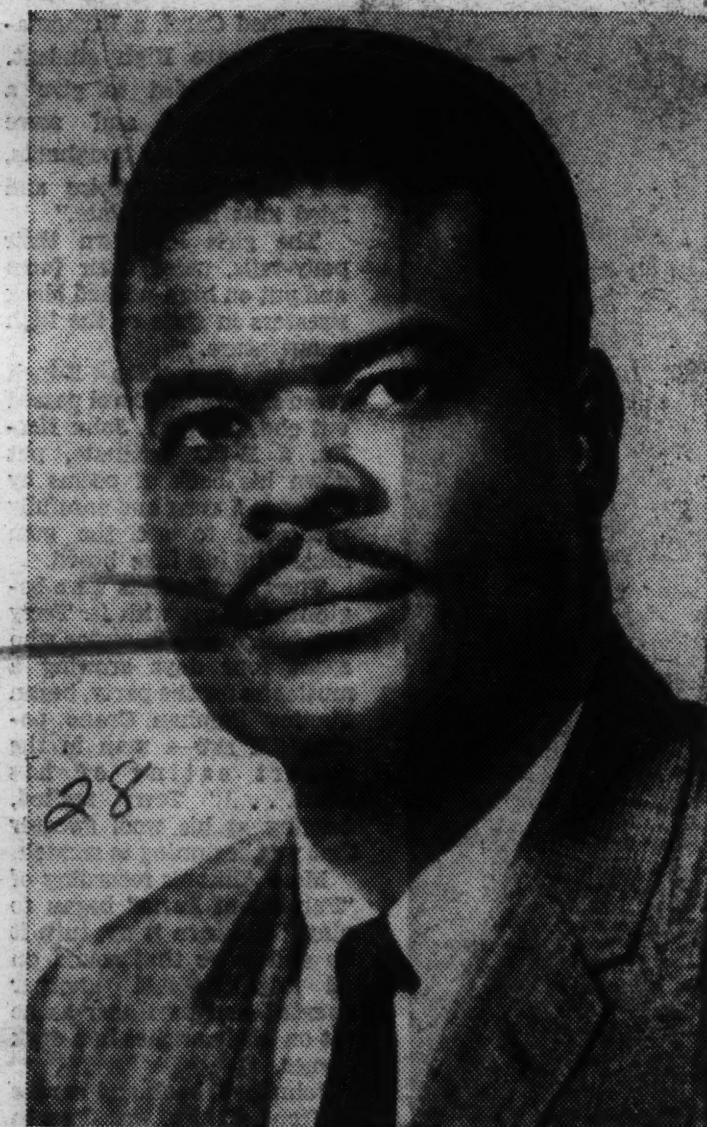
(S) "Hometown, My Town." Tony Bennett sings songs of the big city in big production versions, arranged by Ralph Burns.

**EPIC** is more offbeat this month.

(S) "The World's Greatest Minstrel Show" is another installment of O. B. Masin-gill's high-spirited and nostalgic minstrel revue, "Gentlemen, Be Seated."

(S) "On Stage" is an engaging return performance by the Trio Los Paraguayos, who not only sing, but play (two guitars and a harp.) Latin American music with a brightly different sound.

**GOOD TIME JAZZ**, a label which is almost always good for exactly what its name says, has a piece of nostalgia in its latest album. "The Five Pennies" (S) is of



PHIL PHILLIPS

Short for John Phillip Baptiste

course a collection of songs from the current Danny Kaye movie about Red Nichols. The performers are the redoubtable Famous Castle Jazz Band, an ad hoc (assembled for recording purposes) dixieland combination. They turn out good, brisk dixie, which is rarer than you might think.

**DECCA** has sets for danc-

ing and background listening.

(S) "The Best of Strauss." Mishel Piastro's orchestra plays favorite Strauss waltzes.

(S) "Latin Holiday." Brisk cha-chas and mambos by Dantewarela's orchestra.

(S) "Ballet in Hi-Fi." Mishel Piastro again, in concert excerpts from the popular ballet scores.

## The New Hazel Scott

By GERARD D. POCHONET

PARIS—I don't think Hazel Scott will return to the United States anytime soon.

New arrival in Paris in November, 1957 rang the bell for her fifth visit to the glamour capital of the world. It is by now obvious that she likes to live in Paris, and that she has decided to make it permanent.

In fact, the internationally known pianist and entertainer has recently acquired a \$20,000 apartment located at 80 Rue de Miromesnil in one of Paris' most fashionable residential districts.

Not only that, but the glamorous star has placed her 13-year-old son, "Skipper" (Adam Clayton Powell Jr., now visiting his famous father in New York for the summer), in one of the two most exclusive Franco-American schools in Paris.

Hazel is quite happy in Paris, realizes that France is good for her.

Actually, at the age of 38, Miss Scott appears to be much younger than that. She is exceptionally beautiful, slender as a top-class model, and more appealing than she has ever been.

She was confined to a private clinic in Neuilly (a residential section of Paris) for 14 days, from Feb. 16. She had to undergo an operation for a fibroid tumor and has now completely recovered.

Miss Scott is the proud owner of a great collection of records and her turntable is quite often spinning Frank Sinatra's latest hits.

The most recent additions to her household are two playful pets: "Sacha," a boxer, and "Brigitte," a Siamese cat named after the luscious Miss Bardot.



Hazel Scott

HER HOME may also be the scene of a romantic "cocktails for two" evening. However, as I know of, there is definitely no "certain one."

Miss Scott's only love is her son, Skipper.

His room is the most elaborate of all and is cozily furnished with custom made bookcase-bed which pulls out of the wall.

Skipper, 13, and 5 feet 5, is a quiet and unusually intelligent youngster, with an amazing sense of humor. There is a warm friendship between his mother and him.

He went recently to London for a visit with his classmates, and is a "one-man travel agency" himself.

His favorite pastime is to compile his own large collection of train, boat and plane timetables, and to establish the most accurate planning for any trip you could wish to make. (Fares, stops, technical data, etc.)

For a second hobby he collects stamps.

**I HAVE KNOWN** Hazel since December 1951, when she arrived in Paris for the first time, "en route" for Israel. She was scheduled to appear for several concerts at the fashionable Salle Gaveau and she asked me to play drums for her for those concerts.

Everything went all right and this was the start of a long and pleasant friendship.

From that time on I played with Hazel for most of her engagements in Europe and North Africa and all the many happenings of those tours would provide enough material for a book!

**THE PRIMARY** reason Miss Scott returned to Paris for her latest visit was to play one of the leading roles in "Anna Lucasta" which play was unfortunately cancelled in the rehearsal stage because of copyright difficulties.

And the reason for her happiness in Paris is the well-deserved success and the growing popularity she enjoys there. Her work in Europe is handled by the big "Tavel et Marouani" agency.

She has appeared recently in



two French films: "Le Discret et la Nuit," with world famous French actor Jean Gabin, and "Une Balle Dans Le Caudu."

Miss Scott has also played the two biggest French "music halls," the Olympia theatre where Hampton, Armstrong and Co. have also performed, and the Alhambra theatre, as well as fashionable clubs like Le Drap d'Or (The Golden Drape), the best resorts of the French Riviera (Cannes and Monte Carlo) and various programs on the French National Network.

Hazel speaks French fluently, and records French songs for the Polydor Company (European distributors of the American Brunswick label).

# Garner Really Rolls Along At Carnegie Hall

Kansas City, Mo.,  
By CARL R. DITON

NEW YORK — (ANP) — To witness a jazz pianist — and a Negro — that not only draw but enthrall a packed audience in Carnegie Hall for over two hours, with only the thin accompaniment of a bass, fiddle and drum instead of the customary full bodied backing of a symphony orchestra, it must be admitted that times have changed. This is especially true because for those who can recall, ragtime, the forerunner of jazz, was frowned upon — even in private — just two short generations ago.

One thing does stand out. Lovers of jazz music should know more about the classics. Conversely, ilastic music fans should know more about jazz. As for the latter, all those who didn't were lost when Erroll Garner held forth in concert at Carnegie hall, particularly where some of the performed numbers were not programmed.

Garner, in his usual gamin-like manner, would improvise for a while, then give a slight nod to the bassist and the trio was off on some entrancing melodic and harmonic journey in a most astonishing manner — with varied choruses as befitted the whim of the pianist. Woe be unto the unformed if they did not recognize the tune.

Garner is a Pennsylvanian who started playing the piano at the age of three; made his radio debut at seven and when 11 was substituting for matured pianists on Allegheny river steamers.

He was offered piano lessons, but improvisational tendencies on the piano were so strong within him, that he threw the legitimate way to musical learning completely out of the window. He made his major jazz concert debut in Cleveland, in 1950, and no one seems to have regretted it. He has become a world figure, capturing awards and other distinctions wherever he goes.

Perhaps one answer to his great popularity is that he has recorded so extensively. He had made 33 recordings before his 1950 contract with Columbia. He has since recorded with orchestra, topping 100 albums with the master album, "Concert by the Sea," which has achieved the sale of more than two

million copies! His technique is enormous, especially in the chord division. He has considerable speed and accuracy, his left hand standing out the more prominently probably because he is more conscious of the bass, having played the tuba when in high-school.

He is a master of rhythm, complex as well as simple. At times he engages in polyrhythms, with one rhythm in the left hand and another in the right. The rhythmic heights are so astounding that the auditor may think at times that the ensemble is off-beat only to find it "on the beat" before many notes have been transversed. His style is enriched because he has an orchestral approach. And, of course, his inventive ability furnishes abundant modern, melodic riffs, especially when he had at his disposal a beautiful grand piano!

Garner is fortunate in having two able assistants: Edward Calhoun, bassist, and Kelly Martin, percussionist. Calhoun, born in Clarksdale, Miss., in 1921, was reared in Chicago. He started on the ukulele, but studied the string bass after leaving the Army. He has been with Garner for four years.

Martin was born in Detroit in 1914, starting on the saxophone. After experimenting with an orchestra of his own, he joined Erskine Hawkins' outfit in 1943 as a vibraphonist. In a few months, however, he began to drum in New York's Savoy ballroom. This is his third year with Garner.

One of the highlights of the evening was a Gershwin "Porgy and Bess" suite, ending with "The Man I Love."

Erroll Garner is not the only great Negro jazz virtuoso of this generation. Art Tatum was another great master. So much so, that this reviewer had often wondered why he, too, had not ventured into the major jazz concert field, rather than remain sealed in night clubs, night after night. Perhaps, he was lacking in both ambition and showmanship, two qualities that maestro Garner possess in abundance!

## Erroll Garner In First Full Length Concert Here Nov. 21

A NEW YORK *Post* reporter, who has scheduled Atlanta, Ga., for his lone Deep South concert appearance on Nov. 21 at Morehouse College, established a milestone in his career when he became the first musician in the jazz idiom to play a complete evening's concert at Carnegie Hall.

The Carnegie Hall box office reported that some 7,000 people were turned away from their windows during the three days preceding the concert when it was completely sold out. Impressario S. Hurok, who presented Garner at Carnegie, is directing his concert tour. Following his Carnegie Hall debut, Garner left for a series of West Coast concerts which will take him to Berkeley, San Diego, Pasadena, Seattle, Salt Lake City, and Denver, Colorado.

Following his November 5th concert in Denver, Garner will swing East once again where he plays Washington, D. C., on November 20th.

On November 21st, he will appear in concert at Morehouse College, Atlanta. His program will include many of his recordings from albums, several of his own compositions, including the current best-seller, "MISTY" and several new compositions which he will create. The self-taught pianist, who has evolved his own system of playing the piano by ear, composes on tape. His work, then, is transcribed by others.

Garner has more than a hundred compositions to his credit. He is an ASCAP writer. Although he has treated his composing activities as a sort of by-product of his piano performances, his compositions are winning increasing attention. His best known works are "Dreamy," "Misty," "Trio," "Other Voices," "Play, Piano, Play," and "Gaslight."

Garner usually features some of his own works in his concerts. Often he composes during the concert performance, itself. Garner's audience on Nov. 21 at Morehouse College may well be witness to the birth of some new compositions.

## FRENCH LICK FESTIVAL

## Race Mixing At Jazz Meet Impresses Foreign Youths

FRENCH LICK, Ind. (AP) — Absence of a color bar left 33 students from foreign lands more impressed than any bars of music they heard at the French Lick Jazz Festival.

Some of the newly arrived students didn't dig the cool beat of Count Basie, George Shearing and the like, but almost all of them applauded the absence of the racial segregation they had heard ruled supreme in the United States. The students are taking orientation courses at Indiana University under State Department supervision before entering American colleges and universities this autumn.

Here is what a couple of them said when asked how they liked their first taste of jazz music as staged in this southern Indiana resort in an open air concert:

"I am much more impressed with your integration of races than I am with your jazz," said Rachid Bestani, 23-year-old English literature student from Casa Blanca, Morocco.

"Here we see whites sitting with Negroes, and your performers are both white and black. We read many stories, but now we see."

Joachim Etienne, 28, a high school physics and mathematics teacher from Gonaives, Haiti, had much the same reaction. "LIKE WHAT I SEE"

"I am from a country which is predominantly Negro," he said. "We have very few whites. I like

never heard anything like it in Cambodia. We have native music, but it never sounds like this." Not all the reaction to the music was critical. Maria Barbosa, an attractive coed, from Recife, Brazil, said she has listened to American records for years. "I know it, and I like it," she said.

what I see here." But about the music. "It was too loud for me," remarked Tsueno Ishakawa, 28, Kyoto, Japan, "but it was exciting. You feel the excitement in the crowd." Ang Thong, 19-year-old student from Phnom Penh, Cambodia, said in amazed tones, "I have





### She's Got A Right To Think

Leslie Uggams has a reason to look pensive. Her current recording of "One More Sunrise," the American version of the German hit "Morgen," is going great guns.

Miss Uggams is sweet sixteen and she's fresh from a rousing welcome accorded her at the Columbia Records convention.

### Teddy Wilson To Vanguard

NEW YORK—Jazz pianist Ted Wilson, long famed for his leadership, takes over the band stand at the Village Vanguard on Thursday, Oct. 22. His star turn is their first appearance at this popular downtown jazz room. Crystal Joy, young, rising star, with the swinging Kenny Burrell trio staying on for its fourth consecutive show.

## Celestine Sibley

# I Was Walking Past and Spoke To Them Like I Was Raised to Do

Thurs. 9-24-59

Willie Ruff, the Negro jazz musician who is currently playing at the new Peachtree street night spot, Top of the Stairs, talked to a group of Georgia Tech students and other interested citizens about Russia the other afternoon. He spent a month there earlier in the summer with the Yale Russian chorus and he brought back movie film, which he showed to a gathering at the All Saints Parish house.

After the pictures he sat for half an hour or more on the arm of a chair answering questions which popped in a lively fashion from people all over the room. A lot of people were interested to learn how Russians reacted to a Southern Negro and I was most impressed by Willie Ruff's answer.

Almost invariably Russians asked about race relations in the United States, he said. (Children were the exception. They were more interested in American cars and the projected "mile-high" building in Chicago.) Mr. Ruff said he admitted to some discrimination but did not want the picture to be painted worse than it is and here he ran into trouble with one heckler. Finally, to answer a man who nagged him persistently about the poor lot of the Negro in the United States, the musician said:

"I asked him if he was the great-grandson of a slave. He said, 'No.' I asked him if his government had educated him. He said, 'No.' I asked him if he owned his own home. He said, 'No.' I said, 'Do you own an automobile?' He said, 'No.' I said, 'Do you have money in the bank?' He said, 'No.' Then I made my answer. I told him that I could answer 'Yes' to every one of those questions despite the fact that as a Negro I'm a second-class citizen in America!"

Willie Ruff, 28-year-old French horn and bass musician and well-known lecturer on jazz, was born in Sheffield, Ala., and educated under the GI bill at Yale. He said he lied about his age and joined the Army when he was but 14 and literally owes his learning to the government. He received his high school diploma while

he was in the service and began his musical education under the sponsorship of one of his superiors. Then he went to Yale where he was graduated in 1953 and received his master's degree in 1954.

He went to Russia with the Yale chorus, a group of singers who specialize in Russian music.

"I had not sung before but I learned Russian and my partner and I (Negro pianist Dwiki Mitchell) were invited to join the group because we were Negroes and could answer questions about the race situation in this country."

Although the government Office of Culture in Russia regards jazz with a stern and forbidding eye, calling it "decadent and bourgeois," great numbers of Russians enjoy it, Mr. Ruff said. One American jazz record is recorded hundreds of times, he found, and there are groups of young people who can't speak English but can imitate with impeccable fidelity the trumpet playing and singing of Louis Armstrong.

Young Ruff, who is married to a teacher of French in the public schools of New Haven and who is the father of a two-year-old bilingual daughter, made friends with many Russians who either liked his music or had a warm and out-going regard for Americans. He showed a picture of himself sitting with a family in the yard of a house which was so dilapidated they asked him not to include it in the photograph.

"I was just walking past," he explained, smiling largely. "I saw them all outside and I spoke to them like I was raised to do down in Alabama. They smiled and invited me to stop and eat cherries and tomatoes with them."

The fuzzy picture of a beaming family of Russians and an American Negro sitting under a tree eating cherries and tomatoes in the friendliest, imaginable fashion was very pleasant to contemplate. Mr. Khrushchev should have a day off for just such activity in this country and then we'd never, as the children say, be unfriends again.



# Marian Anderson Auditions Are Held In Philadelphia; Winners Not Announced

PHILADELPHIA, Pa.—A Chinese girl from Hong Kong, a young Britisher from the Islands, a soprano from Mexico, and a contralto from California, a contestant from New Mexico, young people of all races and creeds, made up the colorful aggregations of keen musicians who took part in the Marian Anderson Scholarship Auditions at 1906 W. Rittenhouse on Oct. 5-7.

Of the highlights of the auditions was the performance of the three winners of 1958 who came to sing on the last day. They were superb, and each showed remarkable progress in their singing. They included Alma Brawner of Florida, Willie Patterson of New York, and Helen Cox Raab of St. Louis and New York.

TO ALYCE ANDERSON, sister of Marian Anderson, goes the credit for the setting up of these marvelous annual auditions that have grown to great proportions.

It began with a one day audition and the participation of twenty young singers. Now the judges hear nearly two hundred voices spread out over three days.

A distinguished group of judges have been on the scene since the beginning of the auditions. Morton Howard, broker and vice president of Robin Hood Dell, a talented pianist Ralph Leiby, the accompanist for the auditions, and a celebrated coach and teacher at Juillard School of Music and Philadelphia Academy; and William Lawrence, famous coach and pianist, teacher of music in New York City, are the distinguished judges.

THERE ARE MANY points to be considered in choosing the most outstanding voices. The registrars who work in the auditions include Mrs. Evelyn Reynolds and Dr. Odessa Spaulding, who served on the scene in the absence of Mrs. Ruth Dixon, one of the permanent registrars, Mrs. Esther Harris and Mrs. Jesse Egan.

Young artists from all over the world take advantage of this opportunity afforded them by the world's greatest singer, Marian Anderson, the lady from Philadelphia.

# Mahalia Thrills at Ike's Birthday

By ALICE A. DUNNIGAN  
(Courier Staff Writer)

WASHINGTON — "Truly the Lord has raised me!" Spirituals Miss Mahalia Jackson exclaimed after performing before President Eisenhower on the celebration of his 69th birthday.

"I tell you, as a humble barefoot girl on the New Orleans water front, that I'd ever sing before such dignitaries."

"It is just wonderful that here in America a girl who once worked as a simple washer woman can perform for, and be greeted by, the President of our country."

MISS JACKSON sang—not before one President—but before two, President Eisenhower and President Adolfo Lopez Mateos of Mexico.

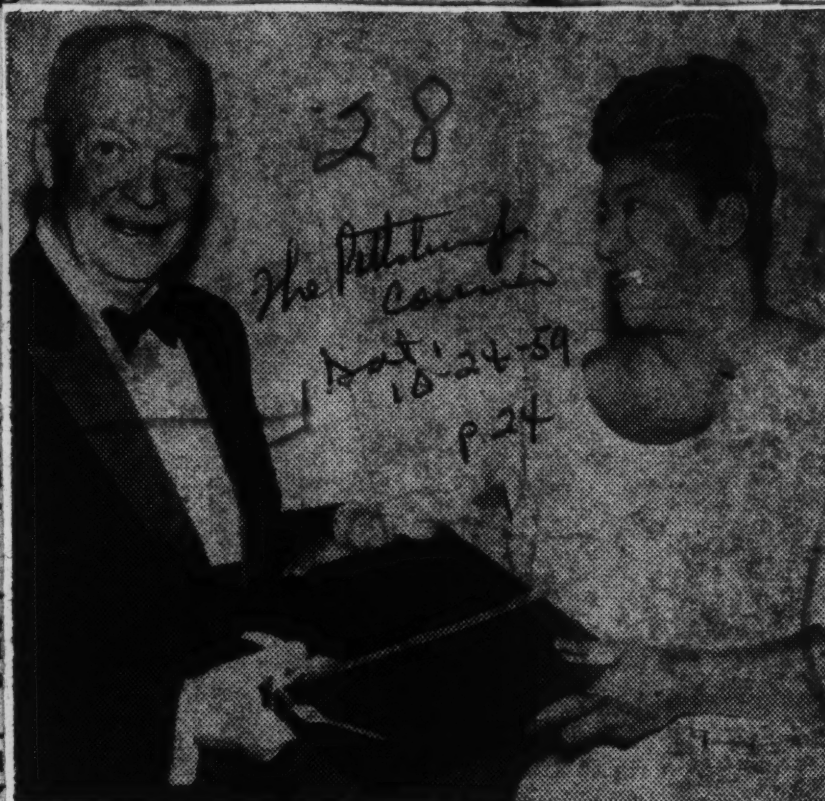
Both Presidents expressed delight in hearing her sing, said Miss Jackson, and especially did they enjoy her spirituals.

To her it was a "great triumph," she said. "It was just one of God's miracles." She felt that it was the high point of her career.

MISS JACKSON was the only Negro artist chosen to entertain the U.S. President and his Mexican guest at the surprise dinner given in honor of Mr. Eisenhower at the fashionable Sheraton-Park Hotel, Monday night, by the male members of the White House Correspondents Association.

Among other distinguished guests attending the stag affair were Vice President Richard M. Nixon, the Chief Justice of the Supreme Court, Earl Warren, the American Ambassador to the United Nations, Henry Cabot Lodge; the Ambassador of Mexico, and the President's Cabinet members.

APPEARING ON the program with Miss Jackson were such well-known stars as Hal Holbrook of the cast of "My Fair Lady," the Lennon Sisters, John Gary, Francis Brun, the world's greatest juggler, and the Justin



**Happy Birthday—** Mahalia Jackson, famous gospel singer presents a birthday present to President Eisenhower at the White House correspondents' dinner given at the Sheraton-Park Hotel in Washington.

Lowrie Singers. The show was M.C.'d by Carl Reiner, an associate of TV star Dinah Shore.

Miss Jackson closed her group of selections with "He's Got the Whole World in His Hands," especially selected for the President's birthday. She also sang, "Somebody Bigger Than You and I," "Ain't Going to Study War no More," and "I Believe." She was widely applauded during rendition and took three curtain calls after the final number.

MISS JACKSON was escorted to the stage by Captain Herbert Schwab, USN. She was accompanied on the piano by Mildred Falls of Chicago, and on the organ by Dickie Mitchell of New York.

She was accompanied to the White House Correspondents' annual dinner by Joe Bostic, New York television, and radio personality; her cousin John Stevens; organist, Willie Webb, and West Coast publicist, Newell Johnson.



# A 350-Year Oversight Corrected by Musician

*Courier* *Pittsburgh, Pa.*  
*Sat. 7-25-59*  
STEWART AFB, N. Y.—The praises of two pioneers in American history, Henry Hudson and Samuel de Champlain, are no longer passing. The musical oversight, which has existed for 350 years, was corrected recently in a matter of 48 hours by an Air Force bandleader, Chief Warrant Officer Vernon E. Proctor.

Warrant Officer Proctor, a brother of Dr. S. DeWitt Proctor, president of Virginia Union University at Richmond, is the commander of Eastern Air Defense Force's 579th USAF Band at Stewart AF Base, N. Y.

Setting to music the respective discoveries of the Hudson River and Lake Champlain, he composed the "Hudson-Champlain March," which was immediately adopted by Governor Nelson T. Rockefeller as the official theme song of the New York state-wide celebrations this summer commemorating the historical events of 350 years ago. The martial air struck a second note of overnight success when it was accepted for publication by a New York music publishing house.

While Mr. Proctor composed the march singlehandedly, his was not the only Air Force hand responsible for what may become another classic in American musical folk lore.

He was prompted in his spur-of-the-moment composition by Col. Joseph B. McShane, Defense Department coordinator for military participation in the Hudson-Champlain celebrations, who quite off-handedly had remarked upon the pity of the non-existence of an appropriate marching song to mark the anniversary. The two-verse lyrics, too, are an Air Force contribution to American history, having been written, also in just a few hours, by Maj. John W. Hassard, director of public information at Eastern Air Defense Force headquarters.

NORFOLK-BORN Vernon leave Stewart for his new assignment as commander of the Anderson AF Base Band on

a long-time violinist with the Norfolk Civic Philharmonic Orchestra. Following in his dad's footsteps, if eventually in military boots, Vernon made music his career as an active member of his hometown's Booker Washington High School student band and orchestras of several civic organizations. He was awarded a scholarship to the Montgomery State Teachers College but interrupted his studies to enter the Army in 1941.

For the next three years, Proctor and his base horn played second fiddle to Proctor and the guns of the war-time field artillery. Not until 1943 was he offered to enter the U. S. Army Music School at Ft. Meyer, Va. Making up for lost notes, Buck Sergeant Proctor became Warrant Officer Proctor by way of graduation. Subsequently, he directed military bands at various military installations.

At Stewart since 1955, he helped form the Eastern Air Defense Force band which has grown into a 40-man organization under his direction. As Air Force musical ambassadors, Proctor and the 579th USAF Band have traveled from Maine to the Mississippi and from Florida into Canada to perform at countless civilian community and military functions in the 31-state area and part of Canada which comprise the air defense responsibilities of Eastern Air Defense Force.

WARRANT OFFICER Proctor and his wife, Hazel, and their four children will soon

leave Stewart for his new assignment as commander of the Anderson AF Base Band on

Guam. There his counterpart of a U. S. Navy band is Warrant Officer Gamble and, says Proctor, "I am looking forward to joining Gamble in the cleanest music this side of heaven."



STOCK IN TRADE—National anthems, from A to Z, or left to right, are part of the stock-in-trade of the military band leader. As commander of Eastern Air Defense Force's 579th USAF Band at Stewart AF Base, Warrant Officer Proctor has rendered musical honors to many a distinguished visitor, foreign and American, to this Orange County Air Base.

## Ella Fitzgerald Shines At Play Boy Jazz Festival

*World* *Birmingham, Ala.*  
*Wed. 8-25-59*  
CHICAGO — Ella Fitzgerald, the peer of female jazz singers, blew in from Monaco and "sang a breeze" at the final performance of the first Playboy Jazz Festival in the Chicago Stadium last Sunday evening to "steal the show" and receive the biggest ovation of any performer on the three-day jazz show.

Ella was one of an array of top artists, including Duke Ellington, Count Basie, Dizzy Gillespie, Coleman Hawkins, Stan Kenton and Miles Davis, who performed the festival, Aug. 7-9. Davis and singer

Dakota Staton and Dave Brubeck were featured during the opening session, a benefit performance which netted some \$60,000 for the Chicago Urban League.

Count Basie, who appeared with his big band, was featured both Friday night and Saturday.

### ELLA IN TOP FORM

Every artist performed exceptionally during the festival. But it was left to Miss Fitzgerald to come on with the real show stopper.

Twenty Four hours before she

appeared on the stadium stage, Ella was in the French Principality of Monaco giving a "Command Performance" for Prince Rainier and Princess Grace. However, the heavy schedule did not seem to affect her.

## Miss Anderson To Be Honored At Freedom Dinner

*Daily World*  
*Atlanta, Ga.*  
*Fri. 10-1-59*  
NEW YORK — Miss Marion Anderson will be guest of honor at the third annual NAACP Freedom Fund dinner in the Hotel Commodore here, Sunday, Dec. 6. Announcement of the celebrated singer's participation in the gala 100-per-cent dinner was made by Jackie Robinson, co-chairman with Mrs. Marguerite Belafonte, of the Association's 1959 Freedom Fund campaign. Meanwhile more than 100 members of the dinner sponsoring committee launched an active ticket-selling campaign with a view to filling to capacity the vast ballroom of the Hotel Commodore.

Heading the general dinner committee in this sales campaign are Dr. George D. Cannon and Cornelius McDougald, New York attorney. Co-chairmen of the committee include Kive Kaplan, Duke Ellington, Mrs. Effie Gordon, George Gregory, Oscar Hammerstein, III, Miss Rose Morgan, Dr. Alf E. Thomas, Jr., Dr. Harry J. Greene and Dr. Cecil Marquet. The dinner this year is expected to top those of former years. The committee has set a goal of 1,600 dinner guests for the occasion.





Call  
Kansas City, Mo.  
8-28-59

**RAPID RISING STAR.**—Leslie Uggams, 16, a girl whose singing can give goosebumps, is being hailed as combination Lena Horne and Marian Anderson. Her thrilling tones have won enthusiastic applause on numerous television shows and, despite her youth, her career seems solidly assured.—UPI Telephoto.

## 16-Year-Old Singer Gives You Goosebumps

Call  
Kansas City, Mo.  
8-28-59  
By FRED DANZIG

United Press International  
NEW YORK —(UPI)— Recently Leslie Uggams sang "Over the Rainbow" on The Jack Paar Show and her rendition brought tears to the eyes of the petite Parisienne, Genevieve.

"Is she that good?" whispered Paar as he leaned over to console Genevieve.

"Zhahk," she geese me, how you say, chicken skeen, Genevieve replied.

Because her voice can geese you chicken skeen, or goosebumps, 16-year-old Leslie Uggams is being hailed as a combination Lena Horne and Marian Anderson.

Her thrilling tones have won enthusiastic applause on numerous TV shows, including Name

That Tune, The Andy Williams Show, and programs hosted by Garry Moore, Bob Crosby, Patti Page, Paul Whiteman, Arthur Godfrey, Milton Berle, Peter Lind Hayes and Sid Caesar. Despite her youth, Leslie's career seems solidly assured.

Leslie's father was once a member of the famed Hall Johnson Choir. Her mother was a member of the Cotton Club chorus line. Her grandfathers were ministers and her grandmothers were teachers.

Leslie, who was born in New York City, showed more than average talent as a six-year-old member of a church choral group and she was enrolled in a Broadway talent studio. There, Sandra Berle, Milton Berle's mother, discovered her and had Leslie appear on son Miltie's TV show,

after predicting a great future for her.

Other TV and stage appearances followed for Leslie, who was only seven at the time. She continued her schooling, however, and currently is a senior at New York's Professional Children's School. Next year, she plans to enroll at New York University to study music and dramatic arts. Her spare time is spent at the Actors' Center in New York and reports indicate Leslie can have a career as an actress, too, if she wants one.

Two years ago, Leslie and a partner teamed up to win the \$25,000 top prize on the CBS-TV quiz, Name That Tune. She returned to the same program last spring on behalf of the nuns and pupils at the Incarnate Word Academy in Corpus Christie, Texas, and her \$25,000 prize went to help build a gymnasium at the school.

Her second appearance on Name That Tune led to a contract with Columbia Records. Mitch Miller, Columbia's noted talent chief, referred to Leslie at a recent dealer's convention as "another Lena Horne and Marian Anderson rolled into one." Her first album for Columbia is "The Eyes of God," containing a dozen songs of faith and inspiration.

Leslie also sings pop tunes, ballads and folk songs. "But no rock 'n' roll," she says. "Not that I don't enjoy some of it—especially the records by Lavern Baker—but it's not what I want to do."

## Finally "Discovered"



Journalist  
Kansas City, Mo.  
8-22-59  
American soprano Muriel Rahn, long a noted concert artist in her native land, has at long last been "discovered" by the American recording industry, but she had to go all the way to Europe to do so.

At Hamburg, Germany, last week, she was signed to a contract by an American recording firm to make recordings of—of all things—American tunes, songs from Rodgers and Hammerstein's "South Pacific," "Carousel" and "Oklahoma." These recordings were interspersed between Miss Rahn's operatic and concert appearances.



## Noted Pianist, Miss deRamus, Is Married to Oscar R. Brown

NEW YORK—Anne de Ramus, internationally known pianist of Chicago, New York and Europe, was married to Oscar Reginald Brown in elaborate ceremonies at the Riverside Church, New York City. The nuptial knot was tied by the Rev. Jesse Lyons.

The young artist was given in marriage (due to her father's illness) by Dr. John Holloman of New York City. Dr. Nina Sagan, assistant professor of history at Smith College and a roommate of the bride in France was the attendant.

Atty. Leigh Skipper of Alabama was the best man. Mrs. Madge Brown of Montgomery, Ala., was proxy for the bride's mother, while her sister, Dr. Helen Mitchell, was the matron of honor.

Ushers were Alvis Tinnen, Melton Darden of Atlanta, Ga., cousin of the bride, Al Orr and Roger Morgan.

**THE BRIDE** is a native of Chicago, and daughter of Dr. James Alexander de Ramus. She holds both her bachelors and masters degrees from Northwestern University. She is currently working toward her doctorate at Columbia University.

A member of Alpha Kappa Alpha Sorority, she has honorary memberships in Pi Kappa Lambda and Alpha Lambda Delta. She has received the Rosenwald scholarship, Grace Moore and Sigma Alpha Iota among others which enabled her to study abroad with the internationally known pianist, Casadeus, and at Juillard School of Music. An accomplished accompanist, she has served Etta Moten Barnett, Marian Anderson and Charlotte Wesley Holloman, among others. She is currently teaching music in the public school system.

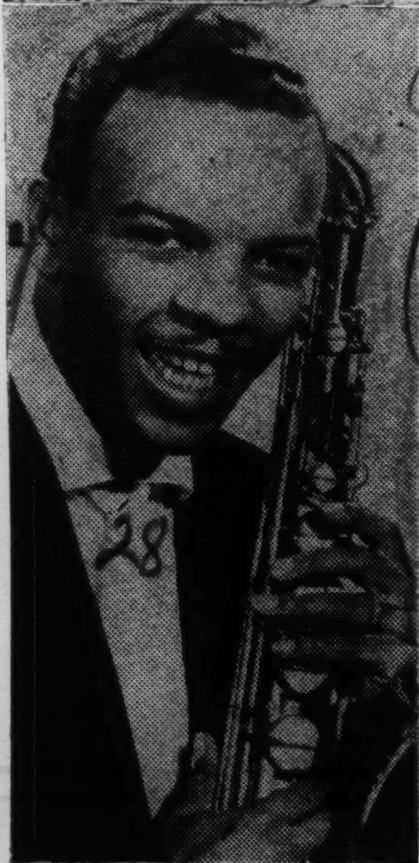
**THE BRIDE** wore an especially created Empire Bonbazime gown with chapel train and a fingertip veil.

The groom is a native of Cincinnati, Ohio, and on the staff of

the New York City Health Department. He is a product of the Columbia University School of Public Health and a member of Alpha Phi Alpha Fraternity.

Immediately after the double ring ceremony a wedding reception was held in the Home Room of International House. In the receiving line with the bride and groom were Alvis Tinnen of Hartford, Conn.; Mrs. Gladys Brown of Cincinnati, and Dr. and Mrs. Philip Moseley of Columbia University.

Serving as hostesses were Etta Moten Barnett and her daughter, Etta V. Tinnen; Atty. Lionel and Dorothy Boling, Mrs. Gladys Brown of Cincinnati.



### On the Move—

Jazz saxist Johnny (Spider) Martin, the pride of Buffalo and one of the bright new spots on the jazz scene, just completed a highly successful tour and presently is kicking at Buffalo's jazz scene, the Jazz Center. Martin's combo has a record release coming out soon on the

Dab Label.

## Harpers Reveals Racial Prejudice In Jazz Field

The first full story of how the world of jazz is infected with race prejudice among both white and Negro musicians, is revealed in the June issue of Harper's Magazine.

Nat Hentoff, co-editor of The Jazz Review, brands as a "myth" the idea that "jazz is a microcosm of nearly ideal democracy in which everyone is judged by what he has to say musically, not by an external characteristic like skin color."

There are many Negro musicians "who are not yet ready to extend full musical and social equality to whites," Hentoff says.

"Part of the reason for the reluctance of many Negroes fully to accept white jazzmen is economic. From the beginning Negro musicians have resented the fact that white jazzmen, by and large, have had a wider choice of better paying jobs, more publicity, and more credit from the public."

For instance, in the thirties, when the large jazz bands were in the ascendant, the Goodman and Dorsey and Shaws were the most consistent money-makers, while the "musically superior" Negro bands of Duke Ellington, Count Basie, and Jimmie Lunceford, were "usually restricted to less lucrative engagements," Hentoff says.

And while many Negro bands will not accept white musicians, most TV and film studio orchestras remain closed to Negroes.

"And the Negro who is fully qualified for work in a symphony orchestra is even more certain to be frustrated," Hentoff continues. "Though a very few symphony orchestras have admitted an isolated Negro or two in the past few years, most are all-white, an area of Jim Crow that for years has escaped the attention of even the most 'liberal' concert-goers."

In addition, the author says, "many locals of the American Federation of Musicians (the union they must join to get work of any quality) are Jim Crowed into a system, one for white and one for Negro."

## William Marshall, freed on morals charges, decries British 'raw deal'

LONDON (ANP). Actor-singer William Marshall claimed he got a raw deal in West London court recently, in a case in which he was charged with living on the earnings of a prostitute when the charge was dismissed without a complete hearing and Marshall was required to pay court costs.

The case was abruptly dismissed by Magistrate K. J. P. Baraclough while the famed actor was trying to refute police charges. The 34-year-old actor was in England on invitation of the British Broadcasting company to play the part of "The Lord" in "The Green Pastures," a BBC-TV production. He had also planned a continental tour.

**THE ASSOCIATED NEGRO Press** learned Marshall was arrested on an unnamed warrant and that police failed to make proper inquiries.

Marshall was highly disturbed about not being given the opportunity to refute the charge. He said hotly:

"I wasn't given a chance to refute their lies in court. It was halted because they knew it would expose the police as liars and racists."

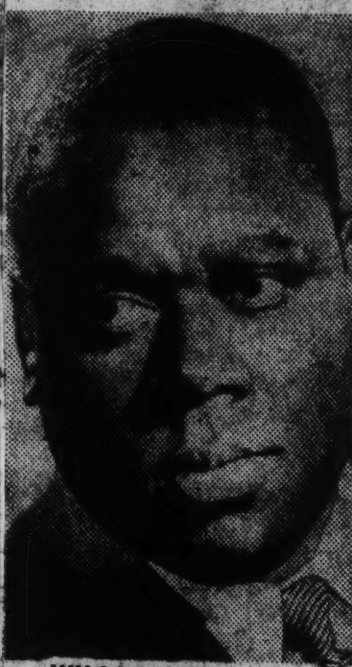
He said he came to London at the time of the Notting Hill riots and encountered many obstacles.

"I found an attitude here I did not expect," Marshall stated.

**IN HIS** testimony, the actor said he met Mrs. Diane Jean Scott, the alleged prostitute, at a party on the night of the presentation of "The Green Pastures." He was introduced to her by her fiancée.

"She seemed extremely well-to-do and I thought she was a theatre person not in work," he added.

He said he saw her again



WILLIAM WARFIELD

when returning from a visit to Paris. He was stranded for lodging and called Mrs. Scott and other people she knew. Mrs. Scott said she did not know of a room, but invited him to stay at her place in Petersham House, Harrington road, South Kensington, until he found a place. He slept on a couch in the living room, and had no physical relationship with her.

**AT THAT** point in the testimony, the judge broke in to say, "I am satisfied that Mr. Marshall was not living on the earnings of this woman."

However, he refused the defense plea for costs and Marshall will have to pay approximately 500 pounds (\$1,400) for the police so-called "mistaken observations."



# Songstress Frances Burnett Returns After Triumphant London Engagement

*Daily World* *Atlanta, Ga.*  
*June 8-30-59*  
**NEW YORK** — Jet-planting back into New York after four triumphant weeks at Churchill's in London, recording artist Frances Burnett happily anticipated early 1960 when her plans call for a repeat performance there and on the Continent.

"I enjoyed a successful engagement," Miss Burnett related breathlessly, "and found the work pleasant and exciting. As you know many top stars appear at Churchill's and I followed Kay Ballard a frequent performer on the Jack Paar television show here. Funny — but I had to go all the way to London to meet and chat with Bob Hope who was there doing a spectacular benefit show. I also met the Ambassador from Ghana to Great Britain.

The shapely, honey-colored starlet also did several television guest shots — among them, "Cool For Cats" over BBC; and with Jayne Mansfield, songwriter LeRoy Anderson and Olga James (appearing in the London company of "A Raisin In The Sun") over International Television (ITV). Frances taped "Jazz Man's Diary," a radio show which is sent all over Europe for men in the Armed Services, and was guest of Johnny Hartman when he opened at the Astor Club.

Frances' general impressions go something like this — "I enjoyed the fabulous scenes in London — I saw the palace and watched the famous changing of the guard," strolled on the grounds at Oxford and saw the beautiful Windsor Castle .... I shared the joy and excitement of the Britishers when they found out that Queen Elizabeth was expecting another child .... I can't get accustomed to eating with the fork in my left hand

.... but I could become accustomed to their easy way of life.



FRANCOIS BURNETT

**DR. J. W. JONES**  
*Daily Tribune*  
**TO LEAD CHOIR**  
*Chicago Ill.*  
**AT FESTIVAL**

*June 8-4-59*  
**Conducts 29th Chorus**  
**in Soldiers' Field**

BY PHILIP MAXWELL  
 Dr. J. Wesley Jones, dean  
 of the Chicago Land Music

Festival, who has conducted a massed church chorus at all except one of the 29 festivals, will be back in Soldiers' field Saturday night, Aug.

22. There will be nearly 500 from 27 Chicago churches in the choir. Assisting him in organizing the group are the conductors of the cooperating choirs.

Mrs. Margaret Reed, a student of the De Paul university school of music and pianist for the Open Door Baptist church, one of the cooperating churches, will be the accompanists for the Festival chorus. The singers will present two numbers, "Go Down Moses," arranged by Noble Cain, the Festival's general choral director, and "Swing Low Sweet Chariot," featuring Mrs. Virginia Marshall, dramatic soprano.

## Singers Rehearse Weekly

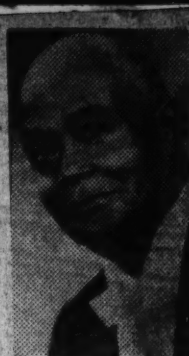
The singers rehearse each Monday night in the Washington park Y. M. C. A., 5000 Indiana av.

Other churches and their directors represented in the Festival choruses are:

Shiloh Baptist, Hezikiah H. Milligan; West Point Baptist, James Williams; Canaan Baptist, Lorenzo Stalling; Liberty Baptist, Talman Thomas; St. Mark Methodist, Walter Gossette; Quinn chapel, AME; John H. Landers; Lilydale Gospel, Miss Velma Jones; Allen temple, Miss W. N. Reid; Choral ensemble, James W. Kelley; West Side Community, Horace Hayden; Olivet Baptist, Lena Morgan; Progressive Baptist Young Peoples, Retha Brown; Progressive Church of Christ, Garner Kendrick.

## Name Other Churches

South Park Baptist, Louis Dabney; Monumental Baptist



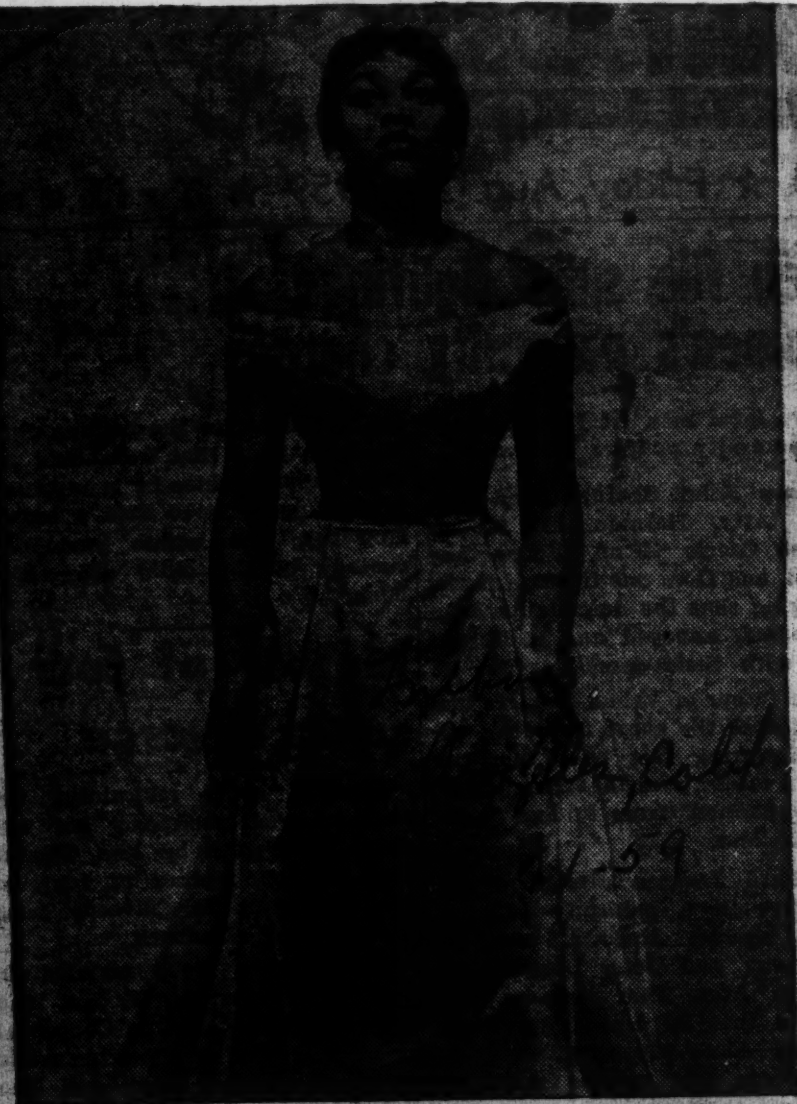
Jones

Senior, Edward R. Moore; Hartzel Junior, James T. Campbell; Progressive Church of Christ Junior, Charles Kendrick; J. Wesley Jones, choral; E. Bernice Coleman; Pilgrim Baptist Gospel, Thomas A. Dorsey; Lilydale Baptist Senior, Booth Robinson; Metropolitan Community, Norma Sewell; McLin Glee, William McLin; Greater St. John Baptist, J. E. McCoy; Berean Baptist Senior, I. T. Yarbrough; Metropolitan Gospel, Henry L. Caruthers; and Shiloh Baptist Senior, Irving Bunton.

Dr. Jones on June 7 received a doctor's degree in hymnology from Banks Conservatory of Music in Birmingham, Ala. He is a past president of the National Association of Negro Musicians, Inc., and is minister of music emeritus of the Metropolitan Community church where he had served for more than 38 years.

Dr. Jones, who was born in Nashville, Tenn., rose to become superintendent of the Hyde Park postal station from which position he was retired in 1954. Dr. and Mrs. Jones live at 4642 Michigan av.





**LEONTYNE PRICE IN BOWL** — Leontyne Price, called by critics "One of the most beautiful voices in the world today," appeared in Hollywood Bowl last evening (Thursday) when Thomas Schippers made his final appearance this season conducting the Los Angeles Philharmonic Orchestra in the Rossini Overture "Siege of Corinth."

Harve Presnell and the Roger Wagner Chorale appeared in the moving and beautiful "Belshazzar's Feast" by Sir William Walton.

Miss Price sang with the orchestra, Mi tradi, from Mozart's "Don Giovanni," Zweite Traumnacht, from "Die Aegyptische Helena" by Richard Strauss, and "Knoxville, summer of 1915" by the American composer, Samuel Barber.

# Moscow Meeting

Norfolk, Va.

## For Singer, Kin

*Special Guide*  
Singer Margaret Tynes told last week of how she was welcomed to Moscow by her sec-

ond husband she had never known before. The soprano was met at the airport by George Tynes, who

left Dayton, Ohio, 30 years ago and moved to the Soviet Union with his Russian wife and their daughter.

**THE SINGER** is in Moscow with the Ed Sullivan troupe to stage a variety show as part of the American exhibition.

On the opening night Tynes' daughter ran onto the stage and gave flowers to the American singer.

**MISS TYNES SAID** before she left New York her father telephoned her from his home in Greensboro, N. C., saying he had a cousin in Moscow.

The story of the meeting between Margaret and her cousin was received plenty of space in the Russian paper, Sovetskaya Russiya, which ran it with a photograph.

The article said Tynes, who is now a technician on a duck



**MARGARET TYNES**  
Meets Cousin George

and fish farm near Moscow was a prominent school athlete in Ohio.

**Josh White, Back in U. S., Sets New Tour of England**

NEW YORK — Josh White, the

first popular folk singer hereabouts, seemed to have conquered the New World during his tour of the old country and will be setting his sails in that direction again before fall. Opening in Boston this week, White, with his son and daughter completing his act, has been booked for several dates in America and Canada. *Pittsburgh, Pa.* Talking about his fourth tour of Stockholm, White, who did four weeks at the Tivoli Gardens, said he had a special liking for the manner in which he was presented. "You see," he said, "I am really not a singer, but a story teller. This goes over far better when you're doing concerts because people come to listen, which is not always the case in night clubs."

*p. 23*  
When the folk singer's current tour is completed in this country, he will return to England to make a series of 12 half-hour television shows for Granada. His son, Junior, and his 20-year-old daughter, whom he calls "Miss Thing," and sometimes "Bab," will support his efforts for this series also.

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# Music Folk Meet In St. Louis, Mo.

ST. LOUIS, Mo. — Hundreds of musicians and music lovers from across the nation will be in attendance at the 20th annual convention of the National Association of Negro Musicians, Inc., Dr. Roscoe R. Polin, national president, to be held here at the Kell auditorium, August 15-21, inclusive.

A galaxy of artists, music educators, composers, teachers, choral directors, and lay musicians will take part in the week-long activities, culminating with the National Artist night concert featuring the internationally known 'Met' star baritone, Robert McFerrin.

The convention will be highlighted on one evening by the full scale presentation of Pietro Mas-



ROBERT McFERRIN

arranged for this convention.

Presiding over the convention will be Dr. Roscoe R. Polin, Indianapolis, Ind. Dr. Polin, is completing his ninth year as president of the organization.

The national has some 2,500 members who are affiliated with branch organizations established throughout the United States and the District of Columbia.

Interspersed throughout the week of meetings will be programs, lectures, demonstrations and business sessions, climaxed with concerts in the evenings.

While the parent organization is carrying on its 40th year program, the Youth Division, David Hardiman, Indianapolis, Ind., president; and the Junior Division, Beverly Ann Jones, New Orleans, La., president will hold their conventions.

Mrs. Sadie Hardiman, Indianapolis, Ind., is Director of the Youth division, and Miss Josephine C. Inniss, Chicago, Ill., is the director of the Juniors.

The national scholarship contest, Clarence H. Wilson, chairman, will be held on Sunday, August 16, and the St. Louis Branch night concert will be held Monday, August 17, followed by Youth Night, Tuesday, August 18; Regional Branch Night, August 19; National Honors Night, August 20, (including "Cavalleria Rusticana") and National

Artist Night (McFerrin) August 21. The St. Louis Music Association, Leon Doom, jr., president, is host to the convention. Kenneth B. Billups, is the general chairman of the coming meeting.

Among the national leaders slated to attend are Mrs. Lillian D. Perry, New Orleans, La.; Mrs. Blanche K. Thomas, New York City; Leroy H. Boyd, New York City; Mrs. Lessie Spurlock, Philadelphia; W. Russell Johnson, Philadelphia; Orrin C. Suthern, Lincoln University, Pa.; Constance Berksteiner, New York City; Dr. Dudley D. Archer, Brooklyn, N.Y.; Chauncey Northern, New York City; Theodore Charles Stone, Chicago, Ill.; Wirt Walton, St. Louis, Mo.; Mrs. Teresa Sanders, Indianapolis, Ind., and Mrs. Florence Cole McCleaves, Memphis, Tenn.

Other national directors are Eugene Hancock, Detroit; D. Booker Bridges, Brooklyn, N. Y.; Miss Ruth Calimese, Champaign, Ill.; Dr. J. Roy Terry, St. Louis, and Mrs. Grazie Barnes, St. Louis.



CELESTE COLE

cagni's opera, "Cavalleria Rusticana" directed by Celeste Cole, noted Detroit opera director and singer.

Some of the nation's leading musicians are scheduled to participate in the clinics, workshops and demonstrations, and even more of the organizations' members will take part in the various nightly concerts which have been



# Mathis Tops Sinatra in Record Sales

**CHICAGO**—Balladeer Johnny Mathis, who opened a two-week engagement at the Chez Paree this week, has long been regarded as the singer who can do practically anything—particularly when it comes to singing. His meteoric rise from obscurity to fame in a few years is legend in the music world, but the full extent of his public appeal is probably one of the least known facts of his career.

In modern show business, the trade has evolved two sure-fire methods of determining the popularity of a star. As always, the turnout for personal appearances is the first indication of lasting fame. The second weather-vane is the saleability of the artists' recordings. He is the all-time best LP album seller in record history. The youthful San Francisco ex-track man averages close to 250,000 sales for each of more than 10 albums he has on the market. He has outdistanced other singers so far that only Frank Sinatra is even close.

IN ADDITION, Mathis is one of the most consistent box-office attractions currently playing night club circuits. He holds the all-time record for Chicago's Blub Orchid, Blinstrub's in Boston, the Twin Coaches in Pittsburgh and the Dolero in Wildwood, N.J.

Rarely does Johnny appear in a night club without drawing standing room only crowds. SROwise, his initial engagement at the Sands in Las Vegas skyrocketed him into the company of Sinatra, Sammy Davis Jr. and Jerry Lewis.

Winner of the 1958 Billboard as "outstanding singer of the year," he had his biggest single payday in 1958 when he drew down \$25,000 for the eight hours he put in recording the title song for the movie "A Certain Smile."

FROM A SHY youngster who who earned \$25 a week three years ago, such paydays have vaulted Mathis into the heady company of show business millionaires—that chosen few stage personalities who earn over \$1 million a year. Income from his Columbia recordings alone totals more than \$500,000, and he is



**America's Favorites—**Singers Johnny Mathis and Pat Boone enjoy a studio laugh during the ex-San Francisco athlete's guest appearance on the Pat Boone television show. Mathis, currently appearing in Chicago's Chez Paree, is the nation's leading LP album recording artist, averaging 250,000 sales for each of 10 albums he has cut for Columbia Records.

booked solid for 12 months in the nation's top spots far in advance of New Year's Day.

Following his Chicago engagement, he will play return engagements at Pittsburgh's Twin Coaches and Philadelphia's Latin Casino. And while record fans keep his "Open Fire, Two Guitars" high on the best seller list, Johnny will work in another Columbia date to cut more hot cargo for record merchants.

Entertainment no one has ever received a triple award for Religion, Entertainment, and Education. March will go down in Earl Grant's career as one of his brightest months, as it marks the release of the Universal picture, "IMITATION OF LIFE" in which he sings the title song.

The award reads as follows: The JULLIARD SCHOOL OF MUSIC is proud to present to

## Julliard School's Highest Music Award

EARL GRANT was awarded one of the highest honors ever given to an alumnus of New York's JULLIARD SCHOOL OF MUSIC. The presentation was made at the Holman Methodist Church, Los Angeles, by Mr. White, who commented that whereas other graduates have received awards for Education, and in some cases for

EARL THOMAS GRANT the Directors Award for Musical Culture achieved in Religion, Education and Entertainment for the Year 1958.

Recommended and satisfactory approved by Dr. Istram Glad, Director of Music, New York City New York.

## Music Programs Here This Week

**New York Philharmonic, Carnegie Hall, 3.**  
Conductor, Leonard Bernstein; soloist, Isaac Stern, violinist.  
Symphony No. 3 (first performance)  
Violin Concerto (first performance)  
"An Evening With Belafonte,"

Carnegie Hall, 8:30. (Benefit: Scholarship Fund of New Lincoln School.)  
Mary Lou Muller, pianist; Town Hall, 5:30.

Works by Bach, Beethoven, Chopin, Debussy, Ravel, Stravinsky, Liszt.  
Faith Epstein, pianist; Carnegie Recital Hall, 5:30.

Works by Bach-Howe, Mozart, Brahms, Villa-Lobos, Irving Mopper, Beethoven, Chopin.  
In Commemoration of Pan American Day, Carnegie Recital Hall, 8:30.

Robert McLean, baritone; Salvador Ley, pianist; works by Casmano, Iturriaga, Salvador Ley, Castillo, Guar-nieri, Villa-Lobos, and New York Philharmonic.  
Symphonic Workshop, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 2:30.

Works by Glinka, Mozart, Schumann, Borodin, Leonard Bernstein, Bach, Ponchielli, Liszt.  
Renaissance Chorus of New York, Kaufmann Concert Hall, Lexington Ave. and 92d St., 8:30.

Works by Martin Peerson, John Dunstable, Johannes Martini, Jakob Obrecht, Thomas Weelkes, Johannes Ockeghem.  
Suzanne Bloch, lutenist; Village Gate, 185 Thompson St., 4.

"Music in Shakespeare's Time."  
New York Pro Musica Viol Study Group and the Brooklyn College Chamber Chorus, George Gershwin Recital Hall, Brooklyn College, 8:30.

Harry Saltzman conducting.  
Works by Gibbons, Taverner, Tomkins, Dowland, Isaac, Bach, Haessler.  
Henry Street Music School Orchestra and the Playhouse School Dance Group, the Playhouse, 466 Grand St., 8:40.

Works by Stravinsky, Monteverdi, De Falla, Bronx Symphony Orchestra, DeWitt Clinton H. S., 3:30 (free).  
Conductor, Paul Wolfe; soloist, Joseph Schwartz, pianist.

Works by Kalinnikov, Mozart.  
Sage Chapel Choir of Cornell University, St. Thomas Church, 3:30.  
Thomas A. Sokol conducting.

Works by Clement, des Pres, da Vittorio, Ingegneri, Vaughan Williams, Byrd.  
Monday

"An Evening With Belafonte," Carnegie Hall, 8:30. (Benefit: Scholarship Fund of Wiltwyck School, Esopus, N. Y.).  
Elaine Lee, violinist; Town Hall, 3.

Accompanist, David Garvey.  
Sarabande (first performance) Jean Mouret  
Sonata No. 1 in G major (first performance) Brahms  
Chaconne from the D minor Partita, Bach  
Sonata pour violon et piano (first performance) Debussy  
Introduction and Rondo (first performance) David Richey  
Caprice in Form of a Waltz Saint-Saens—Ysaya

Ruth Lakeway, soprano; Carnegie Recital Hall, 8:30.

Accompanist, John Koch.  
Songs and Arias by Rameau, Gluck, Bellini, Marx, Korngold, Chausson, Debussy, Bachelet, John Koch.  
New Symphony Orchestra of New York, H. S. of Fashion Industries, 225 W. 24th St., 8:30.

Conductor, William Jackson; soloist, Herbert Stessin, pianist.  
Purcelliana (first performance) Purcell—Alfred Akon  
Symphony No. 1 (first performance) Samuel Adler  
Piano Concerto No. 20 in D minor, K. 466 Mozart  
Suite Campagna (first performance) Milhaud

"Composers' Showcase," Circle in the Square, 5 Sheridan Square, 8:40.  
Works by Carlos Chavez and Walter Piston.  
Karl Weigl Memorial Concert, Mannes College of Music, 157 E. 74th St., 8:30 (free).

Participants: Mieczyslaw Horowitz, Richard Wolbach, Vally Weigl, pianists; Emanuel Vardi, violinist; Marie Rosanoff, violinist.

Giovanni Consiglio, tenor; Carnegie Hall, 8:30.  
Accompanist, Frank Baselle.  
Italian Song and Operatic Recital, Works by Handel, Meyerbeer, Cittaadini, Respighi, Tosti, Tulliaferri, Giordano, Verdi, De Curtis, Ghiblari, Rossini, Cilea, De Crescenzo, De Capua, Falvo, Puccini.

**Thursday**  
New York Philharmonic, Carnegie Hall, 8:30 ("Preview").  
Conductor, Leonard Bernstein; soloists, Erica Morini, violinist; Sylvia Marlowe, harpsichordist.

Harpichord Concerto in G minor, Op. 4, No. 1 (first performance) Handel  
"The Sweet Psalmist of Israel" (first performance in the U. S.) Ben-Haim  
(Solo harpsichord: Sylvia Marlowe; solo harp: Christine Stavrache).  
Violin Concerto No. 2 in D minor Wieniawski

Capriccio Espagnole (first performance) Rimsky-Korsakov  
Mary Hill, mezzo-soprano; Carnegie Recital Hall, 8:30.  
Accompanist, Paul Meyer.

Songs and Arias by Peri, Cavalli, Handel, Purcell, Mozart, Brahms, Duparc, Paladilhe, Debussy, Barber, arrangements by Copland, Burlleigh.

Russian Synod Cathedral Choir, in St. Bartholomew's Church, Park Ave. and 50th St., 8:15.  
Program of Early and Contemporary Russian Church Choral Music, Boris M. Ledkovsky conducting.

**Friday**  
New York Philharmonic, Carnegie Hall, 3.  
Conductor, Leonard Bernstein; soloists, Erica Morini, violinist; Sylvia Marlowe, harpsichordist.

Program as on Thursday.  
Odette, folksinger and guitarist; Town Hall, 8:40.  
Rudolph Serkin, piano; Michael Tree, violin; Madeline Foley, cello; David Oppenheim, clarinet; Mason Jones, horn; Metropolitan Museum of Art, 8:30.

Works by Beethoven, Brahms, Mozart.  
Chamber Music Associates, Brooklyn Academy of Music, 8:30.  
Stephen Wise Free Synagogue Choir, Stephen Wise Free Synagogue, 30 W. 68th St., 8:15.

Conductor, A. W. Binder; soloists, Mary Henderson, soprano; Regina Sarfaty, contralto; Nico Castel, tenor; Peter Binder, baritone; John Huston, organist; Handel's "Israel in Egypt."

**Tuesday**  
Philadelphia Orchestra, Carnegie Hall, 8:30.  
Conductor, Eugene Ormandy; soloists, Janice Harsanyi, soprano; David Poleri, tenor; Martial Singher, baritone; and Temple University Choirs, Robert E. Page, conductor.

Berlioz "The Damnation of Faust," a Dramatic Legend, Op. 24.  
Mannes Orchestra, Mannes College of Music, 157 E. 74th St., 8:30 (free).

Maurice Peress conducting; soloists, Lois Nerges, Lawrence Smith, Joseph Plon, pianists; Penny Ambrose, violinist.  
Works by Beethoven, Bruch, Mendelssohn, Rachmaninoff.

Marian Anderson, contralto; Brooklyn Academy of Music, 8:30.  
Works by Handel, Haydn, Schubert, Saint-Saens, Barber, Swanson, Dougherty, and Negro Spirituals arranged by Burlleigh, Boatner, Hamilton Forrest, Hall Johnson.

**Wednesday**

Odette gives a folk-song recital on Friday.

cellist: Georgia Davis, contralto; Sarah Fleming, soprano.  
"Caribbean Festival," Town Hall, 8:30. (Benefit: U. S. All-Star Steel Band and Frank Anderson's Orchestra.)  
Program features steel bands and limbo dancers.



# Mountain Has Real Magic For Composer

The Stricken By Polio At Early Age

Vernon Greene Set Lofty Goal: The To

*Journal - Guide*  
LOS ANGELES — When Vernon Greene was a little boy living in his native Colorado, plagued by dreaded polio which had struck him down at age two, he used to peek out of a window in a crippled children's home and take his troubles to a tall, rock-rugged mountain nearby.

The mountain dwarfed everything around it, and in its seeming all-powerfulness, pain-racked little Vernon Greene took refuge, and from its sheer strength, he gained inspiration.

A SHORT TIME ago, Vernon Greene — now 21 years old—dreamed of a tribute to this mountain of his boyhood which had enabled him to survive his tragic bout with polio. A naturally-talented singer-pianist who cannot read music, Greene composed the lyrics and melody of a song which, in a heart-warming turn of events, has become one of today's big hits.

Title of the song: "Magic Mountain."

RECORDED BY DOOTO, sung by Greene and "The Medallions," "Magic Mountain" has, in a few quick weeks, become a best-seller. And as Dooto prexy Dootsie Williams says, "Magic Mountain" looks like it is going to hit the magic-million mark in sales."

THE SON OF A laborer, Greene began singing when he was a mere tyke. "I never studied any music," he says, "but I was always singing and playing. When I was in the crippled children's home, my mother gave me a radio and record player, and I learned every song I heard. Singing is in my blood. If I stopped singing, I'd be through!"

At age 11, Greene made his first public appearance in a Denver supper club. While still crippled himself (today he walks with the aid of a cane, but is as cheerful as the first birdsong of spring), he sang at benefit affairs for his school.

FROM DENVER, Greene moved to Los Angeles, where he was enrolled in Fremont high school. There he organized "The Medallions," a group which includes his brother, Jim Greene, and was discovered by Williams.

Since he is unable to read music, Greene composes in an unusual way. He originates the ideas, plays the notes on piano, tapes lyrics and melody—and then lets a professional music-writer take over.

IN THIS MANNER he has written several best-sellers in the rhythm and blues record field, including: "Buick '59," "The Letter,"

"The Telegram," "Did You Have Fun?", "Shedding Tears," "For Better Or For Worse," "A Lover's Prayer," and "Edna." "Most of the time," Greene says, explaining his technique, "I actually dream the songs. I have a dream and I get out of bed at night and immediately begin working out the lyrics and melody."



VERNON GREEN  
Viewed "Magic Mountain"



FAMILY AFFAIR—With an assist from son, Mike 3, Chief Warrant Officer Vernon E. Proctor conduct the family orchestra, composed of Vernon Jr., 9; Mrs. Hazel Proctor and

Ronald, 13, for the benefit of daughter, Donna, 7, who forms an appreciative audience of one.



# American Conductor Pleases Berlin Critics

By CARL HARTMAN.  
BERLIN (U.P.) — After nearly two years in Europe, a young American orchestra leader has come to the conclusion that American conductors play their music too fast.

Paul Freeman, the son of a produce merchant in Richmond, Va., is the next to the youngest of 11 children. He doesn't like to say just how young because he does not want to be taken for a prodigy.

He has been conducting orchestras for years, both in the United States and Germany, where he is now studying conducting at the Berlin conservatory under a Fulbright scholarship. He is proud of being the first foreigner picked by the West Berlin government to conduct a concert in a series it is sponsoring for youth.

**Concert For Youth.**  
This one, scheduled for May 22, is to be for about 1,000 young people—many of them refugees from Communist East Germany—who are due to leave this isolated city for the great safety of West Germany.

It is to be an all-Beethoven program, including the Fifth Symphony, and Freeman has some definite ideas on how it ought to be done.

"You know that famous beginning phrase," he said in an interview, "that fate-knocking-at-the-door business. European conductors like to do it a little ponderously—boom-boom-boom-BOOM. If you listen to the way American conductors do it, it's like this" — and he arped like a woodpecker attacking a tree-trunk.

He thinks Beethoven meant it the first way.

One of his projects, when he returns to the United States, will be to write a book on the nine symphonies of Beethoven with special reference to what musicians call "dynamic markings." These are the words—usually in Italian, like "forte" and "sforzando"—that composers write into the score to show

some of the feeling they want put into the music.

Beethoven was one of the first, Freeman says, to use these indications extensively. The problem is that the directions differ in different editions of his work and conductors differ even more in their interpretation of them. Freeman would like to establish as far as he can, just what instructions Beethoven really intended to give.

Freeman has been specializing

young American living in England, which received its first public performance anywhere.

A quiet, slight young man with horn-rimmed glasses and an easy smile, Freeman conducts his rehearsals in an old black-and-orange sweater and baggy slacks. He listens carefully to suggestions from the players. Difficult passages are German, and he never seems at a loss for the right musical idiom.

"You have to be careful with European orchestras," he says. "They have a lot more to say than American groups in choosing their conductors, even guest conductors."

**Looking Ahead.**  
This is the time of year musicians get their engagements for the coming season, and Freeman is not yet certain what he is going to do. He has hopes for engagements in Germany and Scandinavia, but is also thinking of returning to the United States for more university work.

His wife, Cornelia, is an organist and also studying in Berlin. They met and married at the Eastman of Music in Rochester, New York. Both were students there.



Paul Freeman at Work



BILLIE HOLIDAY, 44, smoky-toned blues singer, best-known for her bitter, haunting version of "Strange Fruit"; of lung

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Robert Parent  
Billie Holiday: 'Long, slow, hard'

new york  
congestion and other ailments brought on by hard living; at New York's Metropolitan Hospital, July 17. "All dope can do for me," she had written in her 1956 autobiography, "is kill you—and kill you the long, slow, hard way."

## SINGING IN THE PARK

Johnny Mathis, one of the more talented of the current recording stars, headlines the new variety-musical show starting tomorrow night at Carter Barron Amphitheater. He will be here through next Sunday night.



# Those Davis Gals Hit Top With Jazz Music

*Sept. 7-18-39*  
Few critics will say Chicago offers as much in the way of musical talent, day after day, night after night as does New York but at the same time they forget to mention the situation is vastly different in the two cities.

Situation. Yes, just that. Where New York can lay claim to most of the top "name" musicians through booking agency connections the talent is on borrowed time.

Not one of the greats New York can claim is actually a New Yorker. Nor for that matter are they. In most cases, persons who have moved to the city and grew up before reaching stardom.

This is not true of Chicago. More than half the top "names" appearing in Windy City theatres and cafes on sustaining play basis are natives of Chicago. And many of them are as sensational as those who travel out of New York.

Most unusual of the Chicago top-pers is a trumpet and bass fiddle music pair, not always on same bandstand but both working most of the time. This pair would be none other than Tiny Davis, an old Sweetheart of Rhythm star and one of the world's great female trumpet players. However in recent years, Tiny has been forced to share the spotlight with another great horn tooter. In this case her own friend Birdie who does as much with the sax as Tiny does on trumpet.

Tiny Davis is no stranger to the nation's onenighter fans. She has traveled with some of the top large bands, male and female. In addition she has headed her own band and at various times several Tiny Davis combos.

Birdie, while not so well known along the onenighter trail, is a sensation in Windy City night club circles. Had she elected to travel like Tiny, Birdie would be just as much a juke box favorite in other cities.

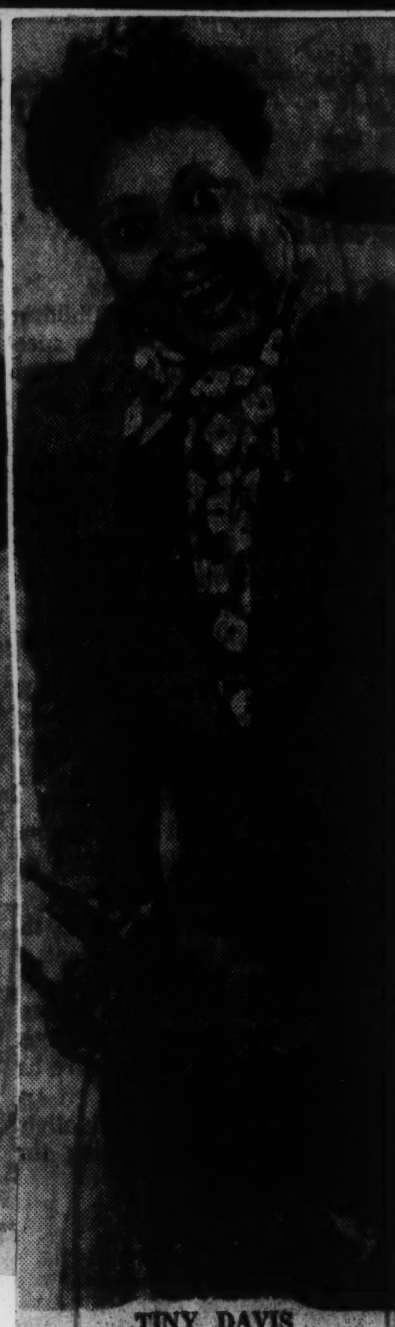
Ask any movie lover who is the greatest female trumpet player and without hesitation the answer will be Tiny Davis, the

Chicago edition of a "Female Louis Armstrong." Fast is Chicago has given the music world a great mother and daughter team. Perhaps the greatest "team" of tooters to be found anywhere in the world.

Tiny Davis reached her greatest heights while featured as first trumpet and soloist with the original Sweethearts of Rhythm band, an all girl aggregation. When the band left Piney Woods, Miss., where it was organized and moved into Washington it was good but had no standout for first trumpet. Then on first trip to Chicago the bands management signed Tiny for that role. From then on the "Sweethearts of Rhythm" was a standout aggregation boasting the best single trumpet star outside of the Louis Satchmo Armstrong band. In fact Tiny has been billed as the "Female Louis Armstrong."



BIRDIE DAVIS



TINY DAVIS





MARGARET TYNES, operatic soprano, has been selected as one of the stars to accompany Ed Sullivan, the television personality, on trip to

Moscow. Little Conrad Buckner, youthful sepia dancer will also make the trip behind Iron Curtain for performances from Aug. 3 to 23.

# Margaret Tynes To Tour Russia With TV Group

Margaret Tynes, outstanding operatic soprano and one-time protégé of Duke Ellington, has been signed, this week, to accompany Ed Sullivan with a group of top American entertainers, to Russia, for the special show Sullivan will present at the Moscow Trades Fair from August 3 to August 23. This is part of the State Department's Cultural Exchange Program.

Miss Tynes will leave New York for Moscow on or about July 25. During the three-week stay, she will appear on a nightly two-hour show and two matinees a week, which the CBS Television Network star will produce. He will also film a special 90-minute television show to be presented to the American audience later in the year.

The Virginia-born soprano, who earned a master's degree from the Juilliard School of Music, was first presented on the Ed Sullivan Show last August, after Ed heard her sing at the W. C. Handy funeral.

Fresh from a triumphant performance as Lady Macbeth in the Verdi opera at the Montreal Opera Guild in Canada, Miss Tynes is now on a protracted tour of the southern colleges.

The group of entertainers, with which she will play in Moscow includes Metropolitan Opera star Robert Merrill, dancers Nora Kaye and Scott Douglas, Dick Contino and the Barry Sisters, and others. Sullivan has particularly requested Conrad (Little Buck) Buckner, lightning Negro tap dancer, to make the trip. Buckner appeared on Ed's Alaska Show last October.

## At Town Hall

### Piano Concert By Ex-Prodigy

By SAMUEL L. SINGER

A program that was as unusual as it was enthralling was given last night by Philippa Duke Schuyler, pianist, at Town Hall. Miss Schuyler, a onetime child prodigy who has been before the public for two decades and more, and has played all over the world, was making only her third appearance in this city; the last occurred 15 years ago when the lady from New York was 16.

#### UNFAMILIAR WORKS

In addition to two major works of Chopin, greatest of the composers for piano, Miss Schuyler played Musorgski's "Picture at an Exhibition" seldom heard in its original version, and such unfamiliar fare as early Spanish music, folk music from Haiti and the Far East, and all four impressionistic "Roman Sketches" of Charles T. Griffes, of which only "The White Peacock" is not a rarity.

Miss Schuyler may be one of the leading lady pianists but she can summon masculine power when necessary, as in several of the Musorgski "Pictures," a landmark in piano composition. Her technique is more than adequate. She has a gift for delicate tonal colorings and fine rhythmic control that was demonstrated, for instance, in a Haiti voodoo incantation.

#### PLAYING HAS VERVE

The pianist's best opportu-

nities for interpretive revelation were in the two Chopin works. Some of the fine points were missed in the great Fantasy in F minor, but the Scherzo in C-sharp minor had brilliance and verve.

Sponsored by the Berean Presbyterian Church, this concert was unusual in other respect. It opened with an invocation by the Rev. Dr. Charles Freeman.

### Platters Sign New 3-Year Pact

NEW YORK. — The Platters have re-signed with Mercury Records and Lee Ram, the group's personal manager, has finalized a deal whereby Mercury's domestic distributors will handle Antler Records.

The Platters' inking calls for another three years with the Chicago firm. Mercury distributors this week received two Antler releases, one by Earl Warren's sextet and the other by the Jewels. The Platters and Ram returned to Los Angeles after three weeks in Australia where they did their first tour for Lee Gordon, the Aussie one-night concert impresario.

Gordon has inked a deal with Ram whereby the Platters and Ram will work a once-per-year junket for Gordon, headlining their own show for the next five years.



# Leontyne Price, Mahalia Jackson Nat Cole Play Hollywood's Bowl

By HARRY LEVETTE  
HOLLYWOOD — What may well be Hollywood Bowl's greatest season, is being eagerly looked forward to, much because of the growing importance of Negro artists in the entertainment field.

One of the most important of these is Leontyne Price, whose beautiful soprano notes, brought the audience of 30,000 to their feet, with resounding applause last summer. Others include Ella Fitzgerald, Nat "King" Cole and Mahalia Jackson, with possibility of others being added as the season develops.

The Hollywood Bowl opens its season this week when the great European conductor, Herbert von Karajan, conducts the Los Angeles Philharmonic Orchestra in the first "Symphonies Under the Stars" concert.

Over the years, the Hollywood Bowl has presented to all of the communities of Southern California the finest music in a natural setting unequalled in the world.

Most remarkable has been the unselfish and tireless efforts of the Volunteers Committee, which every year has contributed to making the summer programs in Hollywood Bowl possible.

This summer there will be more "Community Nights" with larger numbers of people coming in groups, than ever before, due to the efforts of Mrs. David Frisinga, chairman of the Volunteers Committee and her vice-chairman, area chairmen and committee members.

But a number of other noted colored artists, who appeared last season, will return during the season of "Symphonies Under the Stars," that opened Thursday.

Included will be Ella Fitzgerald, a great favorite; Mahalia Jackson, and Leontyne Price.

## HERMANN GANTT GETS BRITISH CONTRACT

PARIS, England will hear Hermann Gantt bass, for the first time when he appears in recital, June 2, in Norfolk, under the auspices of an exclusive school for boys.

Since returning to the Continent last August to accept a special study grant from the French Government, Gantt has earned a reputation of considerable merit through his appearances in concert and television.

A special program of works of Handel and the great English master, Henry Purcell, is being planned for his English debut to coincide with the world celebration of the centenaries of the two masters.

## King Cole, Ella, Mahalia in Hollywood Bowl series

By HARRY LEVETTE

HOLLYWOOD (ANP) — For Nat "King" Cole, it will be the third year in a row that a capacity crowd of over 20,000 will seat themselves in the vast nature amphitheatre of Hollywood Bowl for his special "King Cole Night."

But a number of other noted colored artists, who appeared last season, will return during the season of "Symphonies Under the Stars," that opened Thursday.

Included will be Ella Fitzgerald, a great favorite; Mahalia Jackson, and Leontyne Price.

THE EMINENCE of the colored entertainer in the theatre is unquestioned, but their ever-growing importance in serious concert music is again attested by the large number of concerts at Hollywood Bowl this summer, in which colored artists will appear as the stars.

The Friday night concerts include Ella Fitzgerald singing the songs of Gershwin on July 24. Cole, with his inimitable style, appears on Aug. 21, and



KING COLE

LEONTYNE PRICE

Mahalia Jackson sings "songs of faith" on Aug. 7.

LEONTYNE PRICE will appear with the Los Angeles Philharmonic orchestra, under the direction of Thomas Schippers, Aug. 27, and Ella Lee and Mc-

Henry Boatwright on the Hollywood Bowl "Pops" concert, May 18.

The Boswick Singers, a chorus of 100 voices under the di-

## Patricia Prattis Garner Three Top Music Auditions

PITTSBURGH, Pa. — Seventeen-year old Patricia Prattis, a sophomore at Carnegie Institute of Technology, and musician of no mean ability, has recently come up with three winning spots in auditions which constitute notable achievements in the arts.

Patricia, who plays the piano and the violin and is an A student at Tech, won the Musicians Club award for piano in a group of 41 contestants.

Her second award followed the auditioning by the Pittsburgh Concert Society. Annually, the society gives two auditions, one for youth up to 18 years old, the other, with no age limit.

THE YOUTH audition was won by Patricia when she was 13. This year she won the major audition which means that during the concert season next winter, she will be presented in recital with one of the other six winners. Three winners were pianists, one was a voice student, one violinist and one violist.

To cap the summer climax, in competition with a number of pretty and talented Pittsburgh young women, she became "Miss Sahara" in the 10th annual talent and beauty pageant sponsored by Sahara Temple 2 and Sahara Court 9, AEAONMS. Miss Prattis will have a chance to compete in the finals to be held by the Shriners in Los Angeles this summer.

AN ALWAYS talented youngster, Patricia is not a spoiled genius, but a very much alive young miss who enjoys life and dancing as well as her music. A well-rounded personality, this young lady may be able to write her own ticket to the stars before she's very much older.

She is the daughter of Mr. and Mrs. P. L. Prattis—Told Schalk Johnson.





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## Ready For Edison Concert

FAMILY OF FRANK Butler, 448 E. 88th st., will be prominently represented when the Edison Choraliers give their first annual concert Friday night, May 22, in Northwestern university's Thorne hall. Butler (2nd from left) and his daughter Rochele, will sing with the 80-voice

chorus of Commonwealth Edison Company employees. A widower and the father of 11 children, Butler devotes much of his spare time to coaching the basketball teams of St. Malachy's Parish. Also in photo are (from right) Ronald, also an Edison employee, Kenneth and Paul.



# WESTERN INFLUENCE DILUTING AFRICAN MUSIC

By WILLARD RHODES

BULAWAYO, South Rhodesia.

The American who comes from South and Central Africa expecting to see the exotic and colorful native life that he has already viewed in the movies is due for a rude shock. Instead of dancing naked natives he will see African men and women in European dress going on foot and on bicycles to and from their work. The development of mining and industry during the last sixty years has drawn a vast labor force of native workers from their reserves to the cities and the resulting urbanization has altered the traditional culture pattern.

In his indomitable drive to advance himself and improve his condition of life the African has accepted the externals of Western culture, which he regards as symbols of civilization and to which he attaches a prestige value. Nowhere is this trend more evident than in the contemporary music that reflects so vividly the detribalized state of the urban African.

The indigenous music that was so intimately and functionally integrated in the tribal culture is being rapidly displaced by the new music modeled after American jazz, "jive," and rock 'n' roll. Saxophones, trombones, metal clarinets, accordions, guitars and bass viols merge into heterogeneous combinations to provide music for dancing in the African beer halls and parks. In Mpopoma, one of the newest townships in Bulawayo, a dance plaza designated "Jive Klub" has been dedicated exclusively to that style of dancing.

The ready acceptance and imitation of American rock 'n' roll is not surprising to one who is familiar with the technique and forms of traditional African music, for the two musics have much in common. A short melodic-rhythmic ostinato figure with its implied harmonic background provides a solid, repetitive structure against which the soloist can weave his free and fanciful improvisations. It is the primitive prototype of the passacaglia-chaconne form, which has served our Western composers.

The names of the vocal and instrumental ensembles that ap-

peared on the program of the so-called "First All African Music Festival," held last December in Salisbury, suggest the invasion of American influence. Here are a few: Bulawayo Cool Four, Delta Rhythm Kings, Four Black Crows, Twelve Bar Blues Band, De Black Evening Follies, Mashonoland Melodians, etc. This influence was plainly evident in the pallid, unpolished performances that gave the impression of having been copied by ear from phonograph recordings.

The Western influence is not limited to the urban areas for the natives in the reserves are frequently visited by their city relatives who bring back with them the latest popular hits. In the African stores in the rural areas the native hears the new music on phonograph records, recorded by Africans for Africans and distributed by a major international record company.

## Irreversible Trend

Some Africans regard the present trend as a temporary transitional phase through which the people are passing and believe that sooner or later they will return to their own music. The ethnomusicologist knows, however, that the clock can never be turned back. A new generation of urban-born Africans knows little or nothing of its musical tradition and a musical culture dependent upon oral transmission is bound to suffer when its continuity is broken. As social organizations and institutions are abandoned in favor of Western ones, the music associated with them disappears. The Christian church, through its missions, the government schools and hospitals have effected cultural changes that are clearly reflected in the African music.

The emerging self-consciousness and rampant spirit of nationalism and Africanism that animates Africa today will certainly have their effect on the people's music. Whether they will make for an enrichment or an impoverishment of African music remains to be seen. In the present transitional state the index points in the direction of impoverishment, for unless the Africans soon recognize the unique artistic and cultural value of their traditional music, they will have lost forever one of their

most precious heritages.



THE OLD ORDER CHANGETH—African tribal music and dancing which are giving way to modern styles. It is feared that the primitive culture may vanish.

## Bill Doggett charges Afro-Americans jukes duped him of 30G

NEW YORK—In a letter to Congressman Emanuel Celler in which he urged passage of a bill to exempt jukeboxes from paying royalties to songwriters, handler Bill Doggett said that he would have received an extra \$30,000 from his hit tune, "Honky Tonk," if such a law had been in effect.

Hearings are currently being held in Washington at which songwriters and their organizations are testifying before Congressman Celler's Judiciary Committee.

They are urging Congress to pass laws amending the Copyright Act so that all jukebox operators will have to pay at least \$25 per year on each machine, with this money going to the songwriters.

CALLING JUKEBOXES "musical bandits," Doggett joined a list of hundreds of top tunesmiths who've written and tes-

tified before the congressional committee.

It's been estimated that at least \$10 million yearly would be gained if they're successful in getting passage of such a law.

UNLIKE HOTELS, radio and TV stations which are licensed by the big songwriters' groups return pay a yearly royalty for the use of playing songs in their ballrooms, music operators are exempt from such actions.

In the last five years a determined fight has been waged in the halls of Congress by the musical lobbyists to change the law which created this situation fifty years ago, like ASCAP and BMI and in

# 2 BIG JAZZ BANDS

## PLAY AT NEWPORT

Groups of Johnny Dankworth and Maynard Ferguson

Add Zest to Festival

June 7-5-57

By JOHN S. WILSON

Special to The New York Times.

NEWPORT, R. I., July 3—A pair of big bands, a type of jazz group that has become almost obsolete in the last decade, helped to breathe life into the Newport Jazz Festival during its second day.

Friday it was Johnny Dankworth's English band, making its American debut, that got the program off to a stimulating start. In the afternoon, Maynard Ferguson's band got away from its strident habits often enough to vitalize that program.

And it was a third big band, Count Basie's, that finally succeeded in pulling Thursday night's opening program out of the doldrums.

It is significant that all three of these bands are regularly organized groups that play together steadily, rather than the hastily thrown together groups that provide much of the big-band fare heard these days.

Mr. Dankworth's group, arriving here quite unknown, showed the underlying merit that made big bands successful many years ago—the swinging drive, the harmonic color and the support in depth for soloists that is possible when a disciplined, imaginatively directed band has worked together for a long period of time.

This English group has a flowing, unforced, rhythmic drive that has virtually disappeared from American bands. Coupled with this is a crispness and precision in its ensemble playing.

Its weakest point is its soloists, several of whom seemed uncertain in the early stages of the band's program although they seemed to achieve more assurance as they got over whatever initial strain this debut may have placed on them.

Mr. Ferguson's band has been noted in the past largely for its leaning to screaming brass passages. It is still given to this type of strident exhibitionism, but it managed to curb the urge frequently enough to reveal a band of strong potential in both solo and ensemble works.

It was at its best in a new composition, "Newport," which

turned a brief bit of screaming brass in waltz time to a series of excellent, sensitively constructed solos by Slide Hampton, trombone; Wayne Shorter, tenor saxophone, and Mr. Ferguson, playing trumpet.

In addition to Mr. Dankworth's debut, Friday evening's program served to introduce a new Oscar Peterson trio, one in which Herb Ellis, guitar, has been replaced by Edmund Thigpen, drums. Ray Brown remained on bass and Mr. Peterson on piano.

The change from guitar to drums has given Mr. Peterson a much stronger foundation for his piano solos than he had before, particularly since Mr. Thigpen is now playing in the heavy, surging manner of Art Blakey.

DP. . .



## GEORGE E. PITTS



*Courier*  
**Race Prejudice  
 Runs Throughout  
 World of Jazz**  
*Sat. 6-6-59*  
*P. 22*

The fallacy that little race prejudice exists in jazz is brought up front by critic Nat Hentoff in the June issue of Harper's.

It seems Negro musicians are just as reluctant to accept whites in their groups as white musicians are to accept them. Negro jazzmen resent the fact that whites get all the choice jobs, higher salaries and better working conditions, even though the Negro was more instrumental in developing the music, and although Negro musicians, by and large, swing the most.

Hentoff points out a Negro bassist who joined a white group and was criticized by a fellow Negro, who said: "That combo wouldn't swing if you weren't there. Why do you go with them and make those whites sound good?" And the white combo leader, who said: "There are still places I can't get booked into with a mixed group; and besides, it's much less trouble in other ways too. Listen, I'm not prejudiced, but I'm in this to make a living."

Another example of prejudice is pointed up by the Negro musician who shouted: "They tell us we're the best jazz musicians and that we invented the music . . . so how come they get most of the work?" This reminded of another incident of a Negro on the same program with Dave Brubeck: "I was on the same bill with Brubeck, and his combo got nearly all the attention even though they were playing nothing. It's like people took it for granted that we could swing because we were Negroes, but thought it was something to make a fuss about when whites do it."

"For instance, in the '30's when the large jazz bands were in vogue, the Goodmans, the Dorseys and the Shaws were the most consistent money makers, while the musically superior Negro bands of Duke Ellington, Count Basie, Jimmy Lunceford and others were usually restricted to less lucrative engagements.

"And the Negro who is fully qualified for work in a symphony orchestra is even more certain to be frustrated," Hentoff says. "Though a very few symphony orchestras have admitted an isolated Negro or two in the past few years, most are all white, an area of jim crow that for years has escaped the attention of even the most 'liberal' concertgoers."

In addition, "many locals of the American Federation of Musicians, the union they must join to get work of any quality, are jim-crowed into divisions, one for white and one for Negro."

Before singer Bill Kenny left

What It Seemed to Be" on the Tel label. The record is going great guns in Boston, and in Baltimore deejay Buddy Deane named the disc as his "Best Bet" choice . . . Anyone interested in a first-rate religious singing group may contact this column about the Jesse Martin Singers of Pittsburgh, who are so good most groups don't like to appear on the same program with them.

ASIDE TO Jack Paar: With all good intentions, Stepin Fetchit might have been the berries in his day when the lazy, head-scratching, drawling conception of the Negro was a stereotyped image of the white folks, but for God's sake, man, these are modern times and a lot of Negroes resent the use of Fetchit on your show to humiliate them. If you persist on using this perennial lazy bones buffon on the TV lanes I'm sure you'll lose many of your regular Negro viewers.

ERROLL GARNER has set up a new mus. firm to be known as Garner Music. Up until now Garner has kept his original tunes as strictly instrumental, but there has been such a demand from vocalists who want to record them that he has decided to put words to the music and is looking for lyrics writers for some of the songs. Garner, incidentally, opens in his hometown, Pittsburgh, June 15 for a week at the Town House . . . Sonny Stitt, commenting after viewing Dick Clark's "American Bandstand": "That Stinks!"

LAST-MINUTE illness (something he ate) forced Johnny Mathis out of a scheduled appearance at the recent Courier Home Service Fair in Pittsburgh. His manager, however, assured that the singer will appear at one of The Courier fair's next year. The real cookin' Sarah McLawler Trio did show up and turned on the thousands of fans no end. The brilliant Richard Otto on electric violin, Al Jackson on drums and Miss McLawler on organ brought the house down. The trio, appearing at the Flamingo Hotel in Pittsburgh, flew out Saturday to appear at the disc jockey-record owners' convention in Miami, re-

turning to Pittsburgh Monday.

*Herald Tribune*  
**Philippa Duke Schuyler  
 Is Heard in Piano Recital**  
*New York*  
*June 15-59*

By Francis D. Perkins  
 Philippa Duke Schuyler, who returned recently from a long tour of Africa, gave a late afternoon recital Sunday in Carnegie Hall for the benefit of the Church of the Master. The talented young pianist's program, which had been postponed for three weeks owing to illness, began exotically with Chinese, Japanese and Korean folk tunes from a collection made by John Kelly, of Honolulu. Moussorgsky's "Pictures at an Exhibition" completed the first part of the generous list.

Miss Schuyler has been well known since very early childhood for her musical and intellectual attainments, and has also impressed her listeners as an adult artist. Yesterday, with a poise that was unshaken when a note of her piano stuck during Ravel's "Alborada del Gracioso," she displayed an expected technical command of her music with a tone which was admirable for its constantly musical quality. In Charles Griffes' "Roman Sketches," it had a floating, transparent lyricism that was particularly suited to these works, which are derivative but still appealing.

Still, although her playing revealed musicianship and interpretative sensitiveness, its expressive and atmospheric span did not fully correspond to that of a program which, up to the closing Fantasy and C sharp minor Scherzo of Chopin, consisted mainly of short and episodic works with a sequence of varying moods.

Some sections of Moussorgsky's "Pictures" needed more savor, although the somberness of the "Catacombs" was notably convincing, and there were various other episodes during the recital which told of a not consistently disclosed interpretative capacity.

Ravel's "Jeux d'eau" needed more brightness, but the Chopin Fantasy was played with communicative emotional conviction.

*Courier*  
**Count Basie Thinks  
 Rock 'n' Roll All Right**  
*Sat. 6-6-59*

Hollywood, May 14 (UP)—Count Basie has some pretty good words for rock 'n' roll, an "art form" most musicians are content to kick under a rug.

"It's all right," the Count says. "I think it was instrumental in getting the kids dancing again."

"Our band works quite a few dances, mostly at colleges, and, when we are playing at the Waldorf-Astoria in New York a lot of kids come up to dance."

Basie says he looks for a resurgence of the big dance band as a result of the new interest among young people.

Claims No 'Pioneer' Attitude

The Count played to packed houses here and admits his band's sound has changed over the years.

"There wasn't much of a change in the past five years," he says, "although the sound is a little different from what we had 10 years ago."

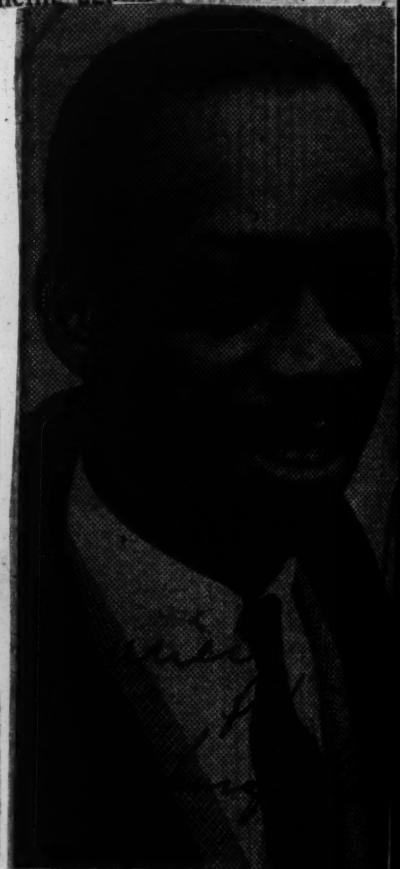
Not claiming any "pioneer" attitude among band leaders, Basie says the reason for the difference is an awareness of new music that has come along.

"I've got new arrangers and our music is their idea of what things should sound like," he explained. "I think it's refreshing to have some young arrangers."

"They won't arrange anything that would be radically different for the band though. They know what we play and they fit the music to the group."

*Courier*  
**1,000 Frenchmen  
 Tribute Bechet  
 In Paris Rites**  
*Paris*  
*June 15-59*

PARIS—French jazz fans, 1,000 strong, thronged a small country church in final tribute to famed American musician Sidney Bechet, who died at the age of 62. Roman Catholic burial rites were highlighted with flowers from well-wishers from the Bo-



*Sat. 6-6-59*  
**Jazz Aide—**  
 Gellman has announced the appointment of Peter Long as assistant producer of the Randall's Island Jazz Festival to be held at Randall's Island Stadium in New York City, Aug. 21-22.



hemian, quartet, St. Germain des Pres, where the famed clarinetist had won a large following.

An organ and bass played somberly. Nobody Knows the Trouble I've Seen.

The mourners followed the procession a short distance to a cemetery despite an unseasonal cold rain.

Bechet's protege, Claude Luter, led the procession, which included Eduard Bonnefous, former French cabinet minister and presently senator for the Seine-et-Oise Department.

## Rare Bessie Smith Film Found in Boston

BOSTON—A rare film made by the great blues singer Bessie Smith near the end of her fabulous career was discovered here last week by the Boston Public Library. The discovery of the film drew great interest in jazz circles which hailed it as a living record of a rare personality.

With a week-long feature on jazz going on, the library exhibited the film Tuesday as the highlight of its jazz series. Other pictures on the same subject featured Oscar Peterson, "Date Line Boston," produced by jazz authority John McLellan, and a final film starring Benny Carter.

## NEGRO APPOINTED ORCHESTRA AGENT

New York

Hiring Job With Classical Organization in City

He is First of Race to Get The Appointment of the first

Negro contractor, or hiring agent, for a classical music organization here was announced yesterday.

The move was reported and applauded by the Urban League of Greater New York, which has been campaigning to improve job opportunities for Negro musicians. A spokesman noted that contractors were key men in any pattern of discrimination or integration.

The pioneer agent will be Selwart R. Clarke, a 25-year-old viola player, who will be responsible for recruiting forty-two instrumentalists for the Municipal Concerts Orchestra.

The nonprofit orchestra, directed by Julius Grossman, had both Negro and white players in its first summer last year.

# Dinah Washington Will Tour Europe

NEW YORK—Blues Queen Dinah Washington finishes up a bang-up engagement at the Apollo Theatre on June 11 and takes off aboard a BOAC Non-Stop Jet Flight for London, England, June 12.

She is scheduled to appear on the Chetney at 9 in a TV spectacular which originates from the stage of the famous London Palladium on June 14. Residents of the "foggy town" are anxiously awaiting the first appearance of the soul-singing Dinah.

With her hit record of "What a Difference a Day Makes" rising high on the record charts in this country, it also seems to be red hot abroad which accounts for the sudden demand for Dinah on foreign shores.

Accompanying the "Queen" on her tour will be her trio, which features Beryl Booker at the piano, her traveling companion LaRue Manns and her press agent. Dinah will be out of the country for about six weeks in Germany, France, England and Sweden.

Mr. Clarke played with it for one performance.

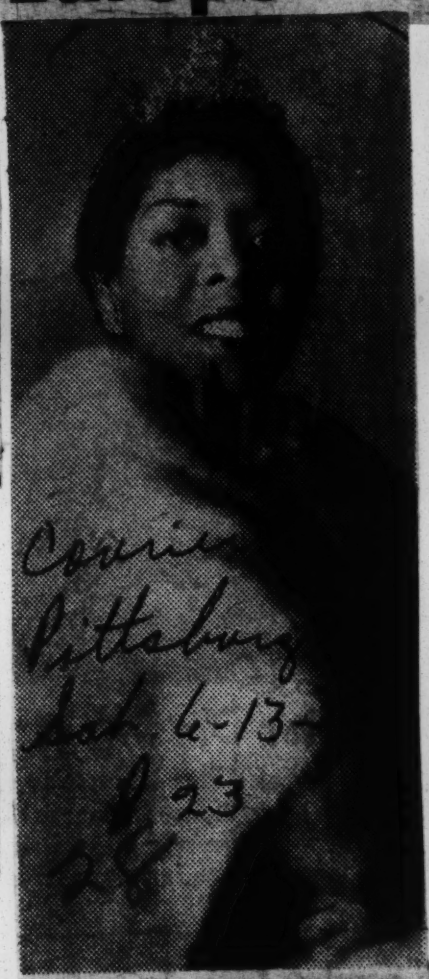
This summer the orchestra will open a program Aug. 8 of ten concerts in parks and housing projects. Two of the four soloists engaged are Negroes. The Urban League is among sponsors of the programs.

## Discrimination Denied Off

The league had issued a report last Nov. 17 charging "a pattern of economic discrimination" against Negro musicians by major New York organizations. Since then, a league committee, including Mrs. Sophia Yarnall Jacobs, president, has been discussing the situation with management, who generally insisted they had never discriminated against Negroes.

Cooperative efforts or individual action by the organizations, a league spokesman said, have led in the last seven months to jobs for more than a dozen Negro musicians. These have been with such groups as the New York Philharmonic, the Radio City Music Hall, the Lewisohn Stadium, the National Broadcasting Company and the Symphony of the Air orchestras; the Goldman Band and various Broadway and television shows.

Seventy-five jobs have been obtained for Negroes in single



DINAH WASHINGTON

... six weeks abroad

engagement orchestras. Mr. Clarke is a graduate of the High School of Performing Arts. He obtained a master's degree in music at the Manhattan School of Music in 1955, and is working for a doctorate at Boston University.

## Red Newspaper Prints Defense Of Jazz, Handy

MOSCOW, June 14 (AP)—

The newspaper Komsomol prints the strongest defense of jazz ever seen in the Soviet press. The publication stood with Soviet jazz fans less than a week after the organ of the Soviet Culture Ministry said the Soviet Union could do very well without such dances as the mambo, the samba and the tango and jazz.

Without mentioning the ministry's pronouncement, Komsomol

Pravda intervened in the jazz debate by publishing an article by the late Soviet music scholar, V. M. Gorodinsky. The paper said the article was being printed in response to letters from readers.

He wrote that the masses here and abroad are interested in jazz and said it can be a great musical art in its own right.

Gorodinsky also praised the late W. C. Handy, composer of the St. Louis Blues, as an "exquisite master." He referred to George Gershwin as "a more recent master of the blues, a brilliantly talented composer who unfortunately died too young."

Gorodinsky conceded that jazz has developed plenty of bad crooners but said it has also "developed singers who are artists."

There have been no attempts here recently to deny that people in the Soviet Union, especially its youth, are familiar with Western jazz.

One night recently a West German band hired to play "well tempered jazz" at the Moscow Officers Club decided to turn on the hot licks and continued for hours, stimulated by the terrific Russian response.

persons without "a valid need for the seclusion."

The Public Service Commission has authorized the company to begin collecting the extra fee in 1960. The company said 300,000 subscribers now had unlisted numbers on which there is no extra charge.

# Shelton Brooks netting 35G's year in royalties

FONTANA, Cal. — For Shelton Brooks, the future is paved with gold on account of what he did in the past.

The 73-year-old composer of "Walking the Dog" and other ragtime hit tunes is sitting pretty on his ranch here drawing down royalties in excess of \$10,000 a year. Three of his best-known numbers were "Some of These Days," which was popularized by Sophie Tucker and had much to do with her rise to fame; "Darktown Strutters' Ball," and "Walking the Dog," which he composed for the famous dance team of Vernon and Irene Castle.

INTERVIEWED last week by his wife, Lena, sat nearby. Mr. Brooks said: "I don't have to compose another note or rhyme another couplet to rate right up there with the big money-makers in the popular song business."

"The royalties just keep rolling along making music for me."

AMONG HIS many lesser-known compositions are "All Night Long," "Jean," "Honey Gal," and "You Ain't Talking to Me."

The son of a Canadian preacher, he learned music by picking out hymns on a church organ. His son, Shelton Jr., who lives in nearby Woodland Hills, Cal., is also an entertainer and songwriter.



# Jonah Jones, Composer-Musician, Merits Place At Top, Hazel Says

By HAZEL A. WASHINGTON

**HOLLYWOOD** — Since I have been writing for The Defender Publications, I've had a good many interviews with interesting people in this entertainment business.

Some very important names in the movie, TV, stage and on the night club circuits and there are two people that made the most interesting subjects. One was the one and only Nat 'King' Cole, and the other, who is among the latest, Jonah Jones, the trumpeter.

Jonah Jones is one of Capitol Records' brightest stars and their fair haired boy, with his pretty charming wife, Liz, they spent some time in Los Angeles after completing a four week engagement at the Sands Hotel in Las Vegas. Jonah and wife were here on business and this gave me a chance to call on them in the suite at the Hollywood Knickerbocker Hotel, where I had a real down to earth talk with two down to earth people.

## FINE RECEPTION

The whole thing started when Liz called me on the telephone, and it was a delightful surprise to hear her voice, and the invitation to call on them was an added pleasure. You see I had known Liz for some time, but this was to be my first visit with Jonah, and my impressions of how he would be were about right. Jonah Jones is a sweet, honest and thoroughly enjoyable man, so down to earth, that he commands one's respect from the beginning.

I need not go into his ability as a musician, this is well known — I did not need to mention his other fine qualities to those who have had the pleasure of having met him, so I just tried to get him to talk, and these are a few of the things, I learned about him.

Jonah and his quartet are headed for The Embers in New York, finish a short tour and then head for Europe and to Monaco in particular to play for Prince Rainier

and Princess Grace at the gala opening of the Casino at Monte Carlo. The Prince is a devout fan and has asked Jonah to autograph each of his record albums and send them to him. As the guests of the royal couple, Liz and Jonah will spend two weeks at the Hotel De Paris in Monaco.

With all of this special attention, he still wears the same size hat. There are many reasons to admire this guy, especially if you've heard him play or were fortunate enough to have heard and seen him on the Fred Astaire Show not too long ago. In my opinion, he



JONAH JONES

was simply great and in October we'll be seeing him again on another spectacular with Astaire.

I read some of Jones' fan mail during my visit and one of them asked him to sing more of his shows and on records, and as I scanned others, I found the same requests and desires running

through all of them, and believe it or not, I do also (want to hear him sing more.) "I Dig Chicks," is, as the teenagers say, 'is the most.'

Jonah has some real 'hits' and good ones on wax, such as, "St. James Infirmary," and "Mack the Knife," both of which were sung on the Astaire Show. One can't forget the song hits, "On the Street Where You Live," and "Bubbles, Bangles and Beads," "Rose Room," and "Seventy-Six Trombones." These are but a few of many hits that has made him one of Capitol's solid assets.

You know something else, he has

## GOLD INSTRUMENTS

at least ten trumpets, gold and silver, enough to keep a hired hand busy just shining them up. I asked him if he had a favorite one, on which he played more than any other, and his answer was an expected 'yes.'

"There's one," said Jonah, "that is my heart, and I love it, I've had it for years and I'm never without it, it seems to have become a part of me." Famous people and their favorite props, sort of grow up together, Ted Lewis and his battered old hat with a silver lining, Bill 'Bojangles' Robinson and his stairs, Chaplin and his cane, and Jonah and his horn.

My visit ended with a 'Good luck wish for Johns and his Liz, they are both wonderful people.'

## Ellington Composes Special Work for Queen

ISHPEMING, Mich. — (ANP) — Duke Ellington, the world's leading contemporary jazz composer, has forwarded a unique recording to Queen Elizabeth II of England, one that he was inspired to write after being presented to the Queen a few months ago.

The composition, a piano suite, consists of four basic themes, reflecting the Ellingtonian impressions of the monarch's beauty, majesty, wonder and splendor.



**CROSS COUNTRY TOUR** — Pianist Erroll Garner returns to New York this week following a cross-country concert tour under the auspices of S. Hurok. Garner, the first artist from the Jazz idiom to be booked by Hurok, will be lugging his now famous piano bench cushion — the Manhattan Telephone Directory. The pianist played for Civic organizations, Colleges and the Navajo Indian Tribe, among others on the tour. Garner is a winner of the French "Grand Prix Du Disque." Garner will resume his concert activities on April 22nd, at Elmhurst Hall in Buffalo and on April 30th, at the Syria Mosque in Pittsburgh.



Johnny Is "Real Gone"

# Mathis' Records Outsell Frank's

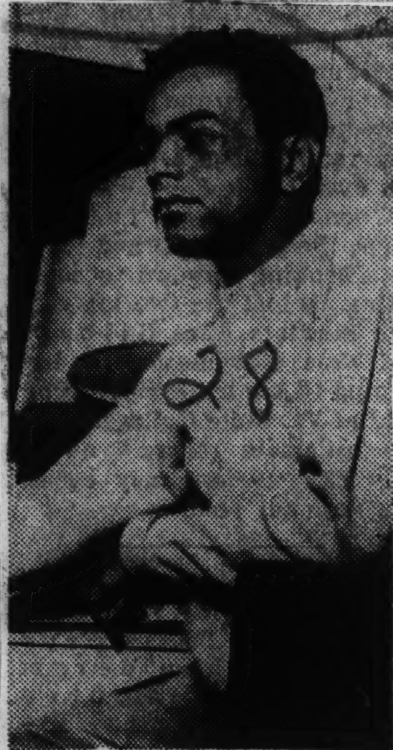
CHICAGO — Balladeer Johnny Mathis, who opened a two-week engagement at the Pazz here on May 3, has long been regarded as the singer who can do practically anything — when it comes to singing. His rise from obscurity to fame in a few years is legend in the music world, but the full extent of his public appeal is one of the least known facts of his career. The show business trade has evolved two sure-fire methods of determining the popularity of a star. As always, the turn out for personal appearances is the first indication of lasting fame. The second weathervane is the saleability of the artist's recordings.

**JOHNNY MATHIS** tops most of today's stars in both categories. He is the all-time best LP album seller in record history. The youthful San Francisco ex-track man averages close to 250,000 sales for each of more than ten albums he has on the market. He has outdistanced other singers so far that only Frank Sinatra is even close.

In addition, Mathis is one of the most consistent box office attractions currently playing night club circuits. He holds the all-time record for Chicago's Black Orchid, Blins-trub's in Boston, the Twin Coaches in Pittsburgh and the Bolero in Wildwood, N. J.

**RARELY DOES** Johnny appear in a night club without drawing standing room only crowds. SROwise, his initial engagement at the Sands in Las Vegas skyrocketed him into the company of Sinatra, Sammy Davis Jr. and Jerry Lewis.

In the eyes of the most critical columnists on the night club beats, all of the fame and fortune that has come Mathis' way is richly deserved. Columnist Lee Mortimer describes Johnny as "the greatest sales-



**JOHNNY MATHIS**  
Cinderella Boy

man of pop songs currently in the business."

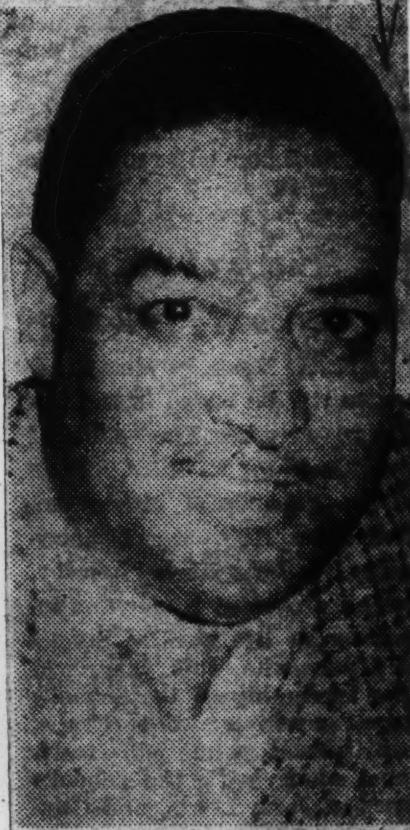
**WINNER OF THE 1958** Billboard poll as "outstanding singer of the year" Johnny had his biggest single payday in 1958 when he drew down \$25,000 for the eight hours he put in recording the title song for the movie "A Certain Smile."

From a shy youngster who earned \$25 a week three years ago, such paydays have aulted Mathis into the heady company of show business millionaires — that chosen few stage personalities who earn over \$1,000,000 a year. Income from his Columbia recordings alone totals more than \$500,000, and he is booked solid for 12 months in the nation's top spots far in advance of New Year's Day.

In Comiskey Park

# Jump Jackson Pulled a First

CHICAGO — For the first time in the history of the White Sox baseball club, a Negro band has garnered the chores of playing music between innings at Comiskey Park, 35th and Shields Ave. Armond (Jump) Jackson, well-known Midwestern drummer, met the assignment for the season through a downtown agency and



**"JUMP" JACKSON**

Bill Veeck, general manager of the White Sox. Featuring a diversified type of jazz, sweet songs and marches, the Jackson aggregation has caught on with the fans and has been applauded at length during the Sox' recent home stand. Veeck, according to good sources, is interested in taking the band on road with the team.

Comprising the aggregation are Jackson on drums, King Kolax, trumpet; Cleve Nickerson, accordion, and Bill Casimir on tenor. —Ted Watson

## JAZZ FETE CLOSES IN STRANGE FIELDS

Folk Singers and Pat Suzuki

Perform at Newport—

Armstrong Gets Tribute

By JOHN S. WILSON

Special to The New York Times.

NEWPORT, R. I., July 5—

The final night of the sixth Newport Jazz Festival was toted scored the major success of the festival by leaning on the Night. But with the trumpeter still recuperating from his recent illness, it became instead partly tribute to Mr. Armstrong, and Mr. Johnson's strong by some of his old associates and partly a venture into strange fields for a jazz festival. It took place Sunday night.

The tribute to Mr. Armstrong was played by Jack Teagarden, Bobby Hackett and a group that included Red Allen, Buster Bailey and J. C. Higginbotham. The venture into strange fields involved appearances by a group of folk singers, the Kingston Trio, and a singer from the Broadway theatre, Pat Suzuki, who is currently in "Flower Drum Song."

Of the two Miss Suzuki came closest to justifying her presence at a jazz festival through the work of the potentially interesting little band led by Doc Severinson that accompanied her. There was little jazz coloration in Miss Suzuki's singing, although she showed herself to be an unusually gracious and winning pop singer.

What jazz there was on this final night was provided, aside from Mr. Armstrong's friends, by Stan Kenton's band, which hammered away in ponderous fashion, and Dave Brubeck's quartet.

New Tempos Explored

Mr. Brubeck devoted a large part of his portion of the program to new material that explored tempos other than the two-four and four-four customarily used in jazz. Except for one selection in five-four time, which framed a carefully plotted drum solo by Joe Morello, the new tempos appeared to limit the quartet.

The quartet swung much more freely when it returned to thoroughly familiar ground on a loose and easy version of "Lonesome Road."

On Saturday evening the festival offered a program that might have been intended as a concession to those who complained that the customary programming of six or seven groups each evening creates a circus atmosphere that allows none of the groups to be heard adequately. Only two groups were heard—the Erroll Garner Trio and Duke Ellington's Orchestra—and they provided far the most consistently satisfying program of the festival.

Mr. Garner played the piano as he was expected to play—romantically, rhythmically, melodically, running through his very individual bag of attacks, developments and climaxes.

Two Drummers Used

On the other hand Mr. Ellington scored the major success of the festival by leaning on the Night. He brought two re-drums with him—his current predecessor, Sam Woodyard, and between them they laid down a beat of such driving solidity that the other musicians in Mr. Ellington's band and the capacity crowd of 15,000 were swept up by it.

The band was relaxed, loose and full of rhythmic fire, building and sustaining intense improvisation behind soloists and vocalists in a long and varied program that was climaxed when Jimmy Rushing, the blues shouter who had appeared on the opening evening's program, joined in with some blues, which, with the Ellington Band roaring in full cry behind him, kept Freebody Park rocking for a frenzied half hour.

A gospel program on Sunday afternoon lacked the cumulative impact of a similar program held here two years ago. Mahalia Jackson, who had been scheduled to appear, withdrew several days ago and another group, the Davis Sisters, failed to reach Newport in time.

Of the six groups that sang, Prof. Alex Bradford and the

## First Negro Musician In 42 Yrs With N. Y. Group

Summer symphony concerts at famed Lewisohn Stadium will feature a colored musician for the first time in 42 years. Sanford Allen, a 20-year-old violinist from Brooklyn, was in the

pit Monday when Lewisohn opened its 433rd season. He will play in all 28 concerts of the six-week season.

Most of the Stadium Symphony's musicians are regular members of the New York Philharmonic. The Philharmonic's musicians are entitled to play in the Stadium orchestra, but not all of them do, and this leaves a few openings for other instrumentalists during the summer. Mr. Allen said Sunday that he was greatly indebted in the Urban League of Greater New York for its efforts to provide opportunities for colored musicians.

Last November the Urban League pointed to the absence of colored musicians in the ranks of the Philharmonic and the Metropolitan Opera orchestras. Representatives of both organizations replied that on colored musicians had applied for auditions.

In April the Stadium Symphony's administrative director, Joseph DeAngelis, granted a special request of the Urban League and listened to qualified colored musicians in a search for candidates to fill the first available vacancy in the orchestra.

Mr. Allen, who has studied at the Julliard School and the Mannes College of Music, was heard at the audition and was hired.



## Hazel Harrison Will Play Song Dedicated To Artist

Hazel Harrison, internationally known concert pianist, will give the first performance of a number dedicated to her this afternoon at 5 p.m. in the Alabama State College arena auditorium.

Miss Harrison will play a piece entitled "Protestantism" written for and dedicated to her by Ralph R. Simpson, a musician instructor at the college.

Simpson's composition, alternately pensive or fiery in mood, is based upon the Negro spiritual "Heaven." It was completed towards the end of 1958.

Miss Harrison has selected also compositions by the 20th century Russian composers, Valarie Je-

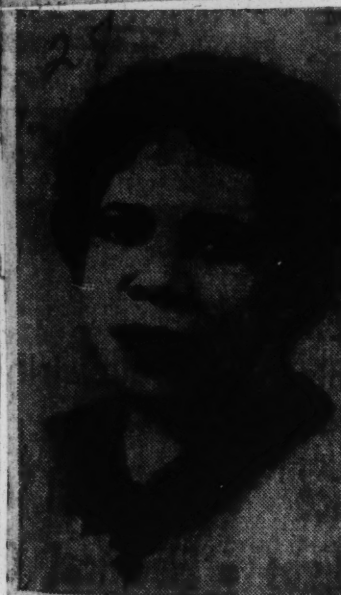
lobinsky and Sergel Rachmaninoff. Vivid "tone-pictures" each one, these pieces are sure to please her listeners.

Chief on her program is the surpassingly difficult "Sonata in B Minor" by Franz Liszt, 19th century dean of all pianists.

Miss Harrison says that she has chosen this work to "test" herself. But the many, many "rave" notices she has received throughout the U.S. and in Europe indicate she will pass her self-imposed "test" with grade of A.

Other pieces will be the beautiful "Song of the Lute" set by the 20th century Italian musician, Ottorino Respighi, and an interesting "Prelude and Fugue" by Giovanni Oganbati, 19th century Italian and music conservatory professor.

Altogether this will be a most interesting recital. The college invites the public to hear this distinguished artist of the keyboard. No admission will be charged. The time again is 5 p.m.



HAZEL HARRISON

## M. Anderson Gets Arousing Welcome At Louisville Recital

Marian Anderson, world renowned concert artist and UN delegate, gave an impressive performance before an overflow audience at Memorial Auditorium Sunday afternoon.

Miss Anderson, who arrived in Louisville around 10:15 Sunday morning, was greeted at her hotel by a welcoming delegation which included Mayor Bruce Hoblitzell and Alderman William W. Beckett who presented her keys to the city of Louisville.

The famed contralto sang a wide range of songs from Handel, Negro spirituals, to modern compositions as Barbre's "Nocturne" and Swamson's "The Negro Speaks of Rivers."

It was estimated that over 1,800 persons heard Miss Anderson's recital. According to spokesmen for the Delta Sigma Theta Sorority — the organization that sponsored the recital — about 800 persons were turned away from the concert.

Marian Anderson represents more than a singer to the Negro race. To Negroes she is a symbol of all that is gracious and good.

She was not only showered with tremendous applause but various groups presented her with bouquets of flowers.

The proceeds of the recital will be used to provide girls scholarships at Ursuline and Nazareth Colleges.

Miss Anderson has attracted large audiences in Louisville for many years. This appearance was the first one since her tour of the Far East for the State Department in 1957. She received wide acclaim as a good-will ambassador because of her conduct during this tour.



MARIAN ANDERSON, contralto extraordinaire, thrilled her audience at Memorial Auditorium in a recital Sunday afternoon. The artist held all present spell-bound with her rendition of "He's Got the Whole World in His Hands."

## Sings at Clarke College in Dubuque

Dubuque, Ia., — Marian Anderson, world renowned contralto and former United Nations delegate to the general assembly, made her first appearance here Wednesday evening when she sang at Clarke college.



Miss Marian Anderson

Prior to Miss Anderson's arrival in Dubuque, Sister Mary Benedict, Clarke president, said "Meeting outstanding citizens and hearing great artists is a part of the cultural experience of college students and bringing such people to the community is a part of the educational service of a college of liberal arts."

In Miss Anderson we are fortunate to have a woman who excels in humanity, artistry and international diplomacy."

## Marion Anderson

### Ill. Cancels Concert

PHILADELPHIA — (AP) —

The famous contralto singer, Marian Anderson, had to cancel her recital at the Academy of Music here in Philadelphia. According to her sister, Miss Anderson was "indisposed" and was advised not to go through with the recital.





June 17-29-59 28 P. 3  
Louisville Kentucky  
MARIAN ANDERSON, world renowned contralto, will appear at Memorial Auditorium Sunday, February 8. She is being presented by Delta Sigma Theta Sorority.



2-14-59  
Headed Overseas—Singing to the biggest audience in her 26 years as a gospel artist, Clara Ward leads the famous Ward Singers as an estimated 30 million televiewers heard her sing "Swing Low, Sweet Chariot" on a recent Steve Allen Show, NBC-TV. Plans are now being made for a European tour starting in March and ending in June. The tour will include performances in Cambridge, Oxford and London, England. An appearance on London's BBC television network has also been arranged.



Call P. 8  
Kearney  
Aug 2-2-59  
**CANCELS CONTRACT**—Marian Anderson had to cancel her recital at the Academy of Music in Philadelphia. According to Miss Alvce Anderson, her sister, Miss Anderson was "indisposed" and was advised not to go through with the recital.

## Pope John Wared Applauds A P. 1 Negro Singer

VATICAN CITY UPI — Pope John XXIII led the applause Saturday night for an American Negro singer at a concert of sacred music in the Vatican's hall of Benedictions.

Mezzo soprano Vera Little, of Memphis, Tenn., and Finnish-born bass Kim Borg sang the main solo roles in the concert of Bach and Handel pieces attended by the Pope, the Sacred College, the diplomatic corps and some 700 select guests.

The Pope, sitting on an ornate throne with a cushion under his feet, listened intently, nodding here and there and looking at the program. He led the applause after each piece and exchanged impressions with aides standing by the throne.

At the end of the concert, the Pope congratulated the performers as they filed past his throne. He spoke a few words imilingly to each and held out his ring to catholics to kiss.

Miss Little and Borg, both Protestants, bowed and shook the Pope's hand.  
The Pope gave medals of his pontificate to the singers following the nearly two-hour long program.  
The performance was televised throughout Europe on "Eurovision" linkage.



## Plantation Melodies

# Authentic Negro Spirituals To Be Sung Here Friday Night

Visitors in Charleston this week will have a unique change on Friday evening to experience intimately one of the more charming facets of Lowcountry folkways when the Society for the Preservation of Spirituals presents a concert at the Footlight Players Workshop.

Chances are good, too, that one of the leaders will be a slender gentleman in ruffled evening shirt and high white stock named Augustine T. Smythe. This Charleston lawyer and raconteur has a quiet, but urbane wit, which adds much to the pleasure of these annual adventures in plantation melodies.

The Society for the Preservation of Spirituals consists entirely of members or descendants of the old-time "plantation families." No one may join unless he (or his spouse) possesses the appropriate lineage, because this group, quite literally, was born out of wistful nostalgia.

As plantation life in the old, spacious, self-sufficient manner began to disappear as an economic way of life, many of the families moved "to town," to be lawyers or doctors or bankers, or whatever. But urban living could not destroy the ancient memories. Most particularly, these people could not forget the moonlit evenings when the Negroes would gather beneath the liveoaks or in some tiny, weathered church, and the poignant music of the "spirituals" would fill the quiet nights.

So, as town-dwellers now, they decided to make a sort of project out of assembling and preserving the Negro spirituals. And one of the moving spirits from the start was Smythe. In the Society's highly informal nomenclature, he has been president "most often and for the longest," though for the last four years Dr. John Arthur Siegling has held that executive position.

Customarily at concerts, Smythe

opens proceedings by giving the audience a brief and adroitly humorous talk on how the society came into existence, and, especially, on how it discovered that people were willing to pay to hear them sing.

This was on the evening of May 4, 1923. The group had been invited to sing at a "fair" given by St. Philip's Protestant Episcopal Church. Previously, the "singings" had been entirely informal at homes of members. Now the church hoped to benefit from their art.

Admission was 25 cents, and, as Smythe states it, "we sang until we thought they had 25 cents worth," and several times during the evening the hall was re-filled with paying customers.

Vaguely astonished at the fiscal success of their artistic venture, the society considered the experience thoughtfully. Here, perhaps, was a way to raise money, which is used to help aged or needy Negroes, largely in rural areas of Charleston County. The society has been performing for pay ever since. There are usually two public concerts in Charleston each season, of which the one next Friday evening is the second and last for 1959. Often, too, the society has journeyed to distant parts—at least one White House performance—and it also gives occasional special concerts for convention groups.

As in every phase of the society's work, Smythe has been, always, one of the dedicated leaders. He has been especially interested in the charitable phase.

He is not, however, the only "Smythe" in this rather exclusive group. Mrs. Smythe is a member, as are their sons and daughter, their son-in-law and daughters-in-law, plus nieces, great nieces and nephews.

Waiting to carry the Smythe name into the society's future are his grandchildren, such avid admirers that they often attend rehearsals, and some of them are generally up front at concerts.

When they get to be 16, they, also, may sing on stage!

Don't miss the Friday evening concert, if you want an authentic glimpse of the Lowcountry as it used to be. The Footlight Workshop box office will be open at 10 a.m. Friday, or tickets may be had at the door.

The society also has made some delightful records of its renditions of the fine, old spirituals. They may be purchased at all performances.

## Muriel Rahn Scores

## Yugoslavs Like Teasing Browns

SPLIT, Yugoslavia—If you're a teasing brown, talented and female, you've got it made in Yugoslavia.

Take it from Muriel Rahn, talented teasing brown soprano of concert, opera and the tre fame who sang the title role in "Aida" here last week in Marshall Tito's favorite resort city of Split, on the Adriatic Seacoast.

Following her performance of the Verdi masterpiece, crowds of admiring Yugoslavians followed her in the streets, applauded her in the restaurants, and stood outside her hotel window until she came to the veranda and waved, "just like a Queen."

Muriel Rahn

It was the first time a woman of color had sung opera in this centuries-old historic city, and the natives practically declared a holiday.

The huge old opera house built over 200 years ago, was sold out 10 days before Miss Rahn's arrival. Advance publicity from her recent Paris success, and her picture in technicolor in the Yugoslavian papers did the trick.

"I guess I was a novelty," said Miss Rahn. I guess any woman of color is a novelty here. I was told these people heard I was in Porgy and Bess, which played their capital city of Belgrade. But Porgy and Bess never came here. Split is 300 miles from Belgrade. I must have made up for it."

She will return to Yugoslavia in April for six additional performances of "Aida" and six concerts in six different cities. She returns to New York this week for the "Green Pastures" TV show on March 23 and a brief

concert tour before going back to Europe.



**Togetherness**—The mingling of two art forms, jazz and painting, provided something distinctly different for the opening of an exhibit of 10 contemporary artists in Harlem's new Market Place Gallery, 2305 Seventh Ave. Both painters and jazz musicians, according to the gallery, "work with a consciousness of their rich heritage that has its roots in Africa." Opening night featured a jazz concert by Randy Weston and his trio, with Langston Hughes doing the emcee chores. Mr. Hughes also read from "The Weary Blues," to the background of Mr. Weston's music. On bass is Jimmie Corns, on sax is Charles Rouse. Mr. Weston is at the piano.—Campbell Photo.



## GEORGE E. PITTS



# Erroll Garner Has Mellowed With the Years

*Set 3-28-59  
Pittsburgh Pa.  
Courier P. 22*

• **HOMETOWNERS** recall how Erroll Garner used to gig Pittsburgh's old Celebrity Club until the wee wee hours exuding the selfish charm and swinging piano stylings that helped project him to the lofty heights he now enjoys. That was in the early forties. Garner, at that time, was accustomed to the smoke-filled joints whose atmosphere was punctuated by the raucous laughter of the good-timers.

That day is past and Erroll Garner has arrived. He will return to Pittsburgh for the first time since going under the auspices of impresario Sol Hurok, the first jazzman to enjoy this distinction. All of Garner's concert tours to date have been sold out in advance, and the homecoming event at Syria Mosque on April 30 should be no exception.

His hometown friends and well-wishers will be happy to know that the immature quality that once characterized his early recordings has disappeared entirely. Garner now is an artist who has mellowed with age. He has not permitted his personal idiosyncrasies to degenerate into mere clichés which, while often commercially successful, can cover paucity of ideas.

Since the days of the hometown gigs Garner, grown immeasurably, has set himself apart from most of his contemporaries by rejecting single line work and utilizing the resources of the piano as a whole.

Someone said that once a performer has created a highly personal expression, such as Garner has with his style, he tends to do little more than repeat himself. Not so with Garner! The most fascinating part of his recent work has been to increase his scope with daring improvisations and to develop a keen orchestral sense, both of which increase his effectiveness on records or concert dates.

Teddy Wilson, recognized as a great piano stylist for more than two decades, recently referred to the inability of most modern jazz pianists to swing without the aid of a rhythm section. "Erroll Garner is the only one to have emerged within the past few years who has this," Wilson said.

The lagging right hand and other shortcomings of Garner have been overcome by brilliant outputs of whimsy, humor, tenderness and a unique imaginative approach.

• **THE AMES** Brothers make like the Mills Brothers, the Charleaters, the Golden Gate

Quartet, the Modernaires, the Ink Spots, the Four Lads, the Sons of the Pioneers and other noted group on their latest LP for Victor, "The Ames Brothers Sing Famous Hits of Famous Quartets." Real top-notch listening... Table cards at New York's Copacabana describe Sammy Davis Jr. as "The most talented you ever saw"; and nobody disputes the fact.

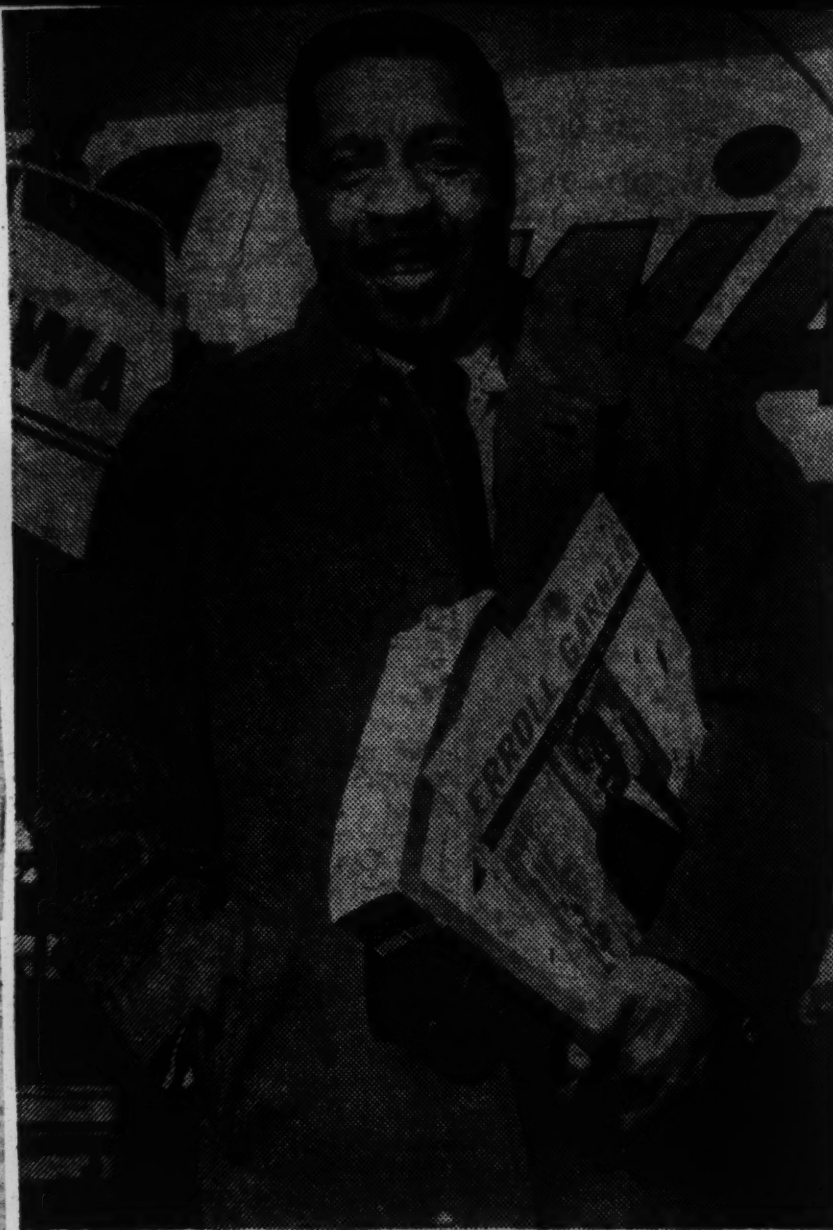
• **LINTON GARNER**, Erroll's brother, joined Carmen McRae's combo which just left for an overseas stint in Europe... Following her smash engagement at the Town Tavern in Toronto, Dinah (Queen) Washington prances into Brooklyn's swank Townhill Supper Club for a week (March 27-April 2)... Hank Mobley returned to Art Blakey's Jazz Messengers after Benny Golson left. Golson, it seems, get so much action writing and composing that it is more profitable for him to forsake the road and stay in New York.

• **LIONEL HAMPTON** said, "Education in music is the finest thing that could happen to a child," as he outlined his program which he hopes someday will lead to a series of music schools across the country. The idea is in the form of a correspondence course now, and the Rogers Drum Co. is cooperating with Hampton in making drums and vibraharpes for children... Mary Lou Williams in Pittsburgh, her hometown, will wait out the illness of her mother.

• **AHMAD JAMAL** has been ailing... Riverside Records has some discs coming out for collectors: "Birth of Big Band Jazz," featuring Duke Ellington and Fletcher Henderson sides, among others... Mills Music acquired publishing rights for Miles Davis' score to the French film "Stairway to the Scaffold." Davis ad libbed the entire piece... Norman Granz denies reports that he is breaking up his Jazz at the Philharmonic series.



ERROLL GARNER



**Have Cushion, Will Travel**—You may be the Manhattan phone book to look up telephone numbers, but jazz pianist Erroll Garner takes one on tour with him as a piano bench cushion. He is shown as he arrived on a TWA Constellation from Guatemala City on the final leg of an extensive cross-country tour for S. Hurok. Garner appeared at Klugehaus Hall in Buffalo on April 25, and at Syria Mosque in Pittsburgh on April 30.





### Gene Redd At Last, Receives Citation

Clarence "Gene" Redd, noted Norfolk-born musician, was late in claiming it, but was overjoyed to receive his citation as a member of the All-Time, All-Star jazz band composed of Norfolk musicians selected by a six-weeks-long poll during mid-1958. Mr. Redd, who was hand-picked by the late and great bandleader Myron "Tiny" Bradshaw to head the Bradshaw orchestra, was at Norfolk last week where his citation, belatedly, was bestowed upon him by Lin Holloway, right, of the Guide staff. Redd was selected to an All-Time, All-Star slot as Norfolk's top vibraharpist. He has also excelled on recordings and on in-person appearances as a trumpeter and saxophonist. The All-Time, All-Star unit played a well-attended benefit show for Camp E. W. Young after it was listed last year. A similar polling and presentation looms for 1959.

## Arthur Lee Simpkins Paid Glowing Tribute

By CHES WASHINGTON

HOLLYWOOD—The same day the Wiley College Alumni was staging their Sunday Scholarship Benefit at the famed Moulin Rouge here as a tribute in absentia to the great singer, Arthur Lee Simpkins, this brilliant tenor was scoring one of his greatest successes in the fabulous Carillon Hotel in Miami Beach, Fla.

And again Paul M. Bruun, Miami's top critic, was paying a rich tribute to Arthur Lee in his unprecedented appearance at the famed resort's newest and largest hotel.

"Lou Walters, at the peak of the season, when all of the stellar stars are in Miami Beach orbit, has masterminded a brilliant bit of showmanship with his 'French Dressing' show headliner who can give odds to any performer in town, when you appraise them from a trained-ear basis on magnificent music. Arthur Lee Simpkins has as magnificent a voice as I have ever heard," Bruun reported in the Miami Beach Sun.

tion.

But the main thing Arthur Lee wrote me about from Miami was to modestly but sincerely thank his many friends here in Los Angeles for paying him that glowing tribute at the scholarship benefit at the Moulin Rouge the other night.

"IN FACT, I can think of nothing nicer than to spend that part of each night when he is on stage, listening to him sing.

"There is Arthur Lee Simpkins, the artist, and Arthur Lee Simpkins the man. He is modest, tremendously appreciative of an appreciative audience. His every appearance is a command performance. He can hold the hand like at his waist and every note comes through like a Christmas bell on a cold, frosty December morning.

"I know of no singer with more range than has Arthur Lee Simpkins, nor anyone with a truer pitch. There is one word which adequately describes him — sensational," he concluded.

JUST BEFORE going to Miami, Arthur completed two wonderful weeks at the exclusive Beverly Hills Club in Newport, Ky., where they gave him a heart-warming, standing ovation when he appeared at a "command performance" for the Shriners' conven-



Pittsburgh, April 14; Buffalo, April 21

# Mahalia Jackson Concerts Slated

Performing before packed houses is nothing new for Mahalia Jackson, the world's greatest gospel singer. Miss Jackson, whose voice has an angel-like sensitivity to it, probably can expect the same overflow crowds in upcoming concerts at Pittsburgh's Syria Mosque on April 14 and in Buffalo, N. Y., on April 21.

Folks in both cities are priming themselves for an evening of the best in gospels, as only Mahalia Jackson can sing them, better than anyone has ever done before.

Mahalia Jackson was born in New Orleans, the home of the blues and Dixieland music. She was the third of six children. Her father worked on the docks during the week as a stevedore, and as a barber after working hours. On Sundays, he put aside his work clothes and barber's shears for the clergyman's gown.

AT 16 MAHALIA left New Orleans and went to Chicago, Faithfully following her parents' religious training, she joined the Greater Salem Baptist Church upon her arrival there.

The following Friday, she attended choir rehearsal. The director heard her mighty voice come through above the rest of the group and seized the opportunity to try something that he had long desired to do. He formed a quintet of singers featuring Mahalia Jackson, and right then and there, Miss Jackson forgot about her ambition to become a nurse.

The group traveled to various churches throughout the Baptist Convention. People would come to hear the quintet, but leave talking about the magnificent artistry of Mahalia Jackson.

THE SINGERS WERE PAID out of silver offerings taken at the end of each program. However, this income was not enough to sustain Miss Jackson. Accordingly, she worked during the week at the same things she learned to do in New Orleans and then landed a job as a packer

in a date factory.

She made a recording entitled "Move On Up a Little Closer" for a small recording company. It has sold over two million copies to date and through it Miss Jackson has revolutionized the gospel singing field. Today her records on the Columbia label are among the best selling in the country.

GRADUALLY, she began to rise in importance in the Baptist Convention. Today, she holds the office of treasurer of the Music Auxiliary of that organization. She is also their official vocalist.

Miss Jackson takes her religion seriously. She refuses to sing in night clubs, even though fabulous sums are offered for her services.

She has appeared on all the leading television shows, including the Bing Crosby Spectacular, the Dinah Shore Show, the Garry Moore Show, etc. She has sung in concert halls in Europe, as well as America, and it does not seem to matter what language her audience understands. In France, she was mobbed by the Parisian equivalent of bobby-soxers. In Denmark, she sang "Silent Night" on a radio broadcast and 20,000 requests for records poured in. In New York, she has sold out every time she has appeared at Carnegie Hall.



MAHALIA JACKSON

## U. S. Choir Delighting Africans With Catchy Song of 'Li'l Liz'

### Touring Westminster Group Acts Out Words So That All Can Understand— State Department Sponsors Trip

By MILTON BRACKER  
SALISBURY, Southern Rhodesia, March 24—A sentimental little Negro song made its neighborly game debut in Dayton, Ohio, before World War I has been making people happy all over Africa.

The song is called "Li'l Liz, Love You," with the "Liz" pronounced "Lize."

The number was brought to this continent by the Westminster Choir of Princeton, N. J., which completed tonight the first of a tour that began in Dakar, Senegal, Jan. 19.

The singers are traveling under the United States State Department's international cultural presentations program, which is administered for the department by the American National Theatre and Academy. The members of the Westminster choral group range in age from 25 to 50. Prior to its tour of Africa, the "Li'l Liz" had been tried out only once in the United States, according to Dr. John Finley Williamson, the group's old founder and conductor.

"It's about love," he said Sunday night from the stage of a hall in the African quarter here. "That is why we use married couples—they know more about it."

#### Six Couples in Group

The Westminster group is made up of twelve women and eleven men, including six couples. Four of them figure in the very simple but artful and moving pantomimes that "act out" the "Li'l Liz" music. The combination of the catchy melody and the dances never fails to bring down the house.

The number begins with the entire group singing:

Li'l Liz, I love you,  
Li'l Liz, I love you,  
Love you in the spring and  
in the fall.  
Li'l Liz, I love you,  
Li'l Liz, I love you,  
Li'l Liz, I love you best of all.

The rhythm quickly captures the crowd, which at the performance here included a Negro mother with babies on her lap, high colonial officials in evening clothes and hundreds of Africans who "dug" the song quickly even though it was not in their language.

With the chorus in full swing, a husband steps from his place in the group, finds his wife and does a few steps with her, singing couplets like these:  
I gazed into her big brown eyes,  
The turtledove did call,  
I promised Liza I'd be true  
Beside the garden wall.

Another couple follows, with different steps and different words. As a fillip, Dr. Williamson has one wife step out first and seek out her bashful husband.

The over-all effect is one of good-natured harmony with an undertone of genuine emotion. As it was put by Mrs. Williamson, who met her husband in school and helped him establish the Choir College thirty-eight years ago, "It's just that everybody is very happy to see who belongs to whom."

Another number in the choir's program that has brought an unusual reaction has been "The Creation," composed by Tom Scott on the basis of the poem "God's Trombones," by James Weldon Johnson. Paul Smith of Princeton is the featured solo speaker against a dramatic choral background.

The Westminster group heads north on the second half of its tour Thursday. The singers, and "Li'l Liz," are due back in the United States in the third week of May.

#### Sponsor Here Is Delighted

Mr. Higgins said yesterday at his home in Lawrenceville, N. J., that he had not heard about the



## GEORGE E. PITTS



# Willie Bryant

## Answers Cole's Blast at DJs

*Courier-Pittsburgh, Pa.*  
Sat. 6-13-59

A few weeks ago this column quoted Nat (King) Cole as saying that some of the music heard today is so bad that some disc jockeys couldn't possibly like what they're playing. Willie Bryant, former "Mayor of Harlem" and presently a Pasadena and Los Angeles deejay, takes issue with Cole's charge and answers in the following open letter:

"Dear Nat," Bryant writes, "we know a lot of records made today are enough to take the heart out of people who love music. You are a big name, Nat, but were you always as good as you are now?"

"I'd suggest you keep singing and don't talk, because the music behind your singing is much prettier than the music behind your talk. Every little singer had to start some place, but where he ends up depends on the kind of promotion he gets from his record company and the disc jockey. Yes, a lot of deejays will accept a token for a plug, but it comes under the heading of promotion and publicity. You happen to be lucky your record company is a big outfit. Did you ever have to pay a deejay? Does your company pay deejays? It's tough enough now for a disc jockey without having a big name like yourself blast them and cause people to cast an eye of suspicion on every disc jockey."

"I've played your records since you got started. Did you ever have to pay me? Not only that, but I've asked you any number of times to appear on my various shows, but you were always busy. Still I kept right on playing your records and I still do. I must come to the defense of my fellow deejays when people like you imply that to get a play you must pay. Deejays all over the world have been nice to you, Nat. I don't think you have any complaint."

"Give the small artists a break and get up off the deejays because a little deejay today might be a big one tomorrow. So, do as the Bible says: Do unto others as you would have them do unto you."

"I'm sorry if you and your fans resent an open letter, but never forget that if it had not been for the deejays how would you have gotten so many fans? If you (Nat Cole) care to answer me in print, I'll welcome it."

• Reports say the \$50,000 Clara Ward suit against promoter Joe Bostic is the bunk. Claims are that certain "powers" be-

came upset that a Negro promoter could draw 15,000 fans into Madison Square Garden and wanted a piece of the deal. It is alleged, also, that Miss



Willie Bryant

Ward's press agent has assured Bostic the Ward Singers would "cooperate" and be piped in from Stockholm. Our source is rather sure that Clara Ward knows little about the suit and would not have brought it had she been here.

• Officials at United Artists should get up off their "fannies" and promote a very fine record by Wendell Smith Jr., 18-year-old son of a former Courier sports editor. The boy's tune, "Puddin' Pie," is getting some play, but somebody went to sleep and forgot the flip side, "Tonight's My Night to Cry." This is the side that should be pushed. . . . Good talkin' to comedian Timmie Rogers after hours during his stint at Pittsburgh's Town House last week.

• Drummer Charlie Persip quit the Harry James band after a brief stay. Also, he formerly played with "Dizzy" Gillespie. . . . Bassist Oscar Pettiford, injured in Germany, last winter, is recovering nicely. . . . Another drummer, Frank DuBoise and his rocking quintet are cutting up nicely at Mutt's Hut in Pittsburgh. . . . Erroll Garner's return to hometown Pittsburgh at the Town House June 15, will mark the pianist's birthday, also.

• Herb Jeffries, who just married curvy, white stripper Temp est Storm, said after the marriage ceremony: "I feel like the man who owned the Venus De Milo. I have a pretty thing and I want everybody to see it." Asked whether she was going to take her Negro husband home to see the folks, Temp est replied, "Sure." Her home is Atlanta, Ga. . . . Billie Holiday was told by doctors just before she was stricken, "give up liquor, or else."

# Hail Bechet, Deceased Jazzman As "The Greatest"

NEW ORLEANS (ANP) — Sidney Bechet, world famous Negro musician who died of cancer in Paris recently, was described as "the greatest soprano sax player that ever lived" by one of several local musicians who knew him intimately during

his lifetime. Dr. Edmond Souchon, director of the New Orleans Jazz Club, made this remark when informed of Bechet's death.

"He was the greatest that ever lived on the soprano sax. Nobody in the world ever came near him there, but he was an average clarinetist."

Describing his close association with Bechet, Dr. Souchon added:

"We used to hire him for dances at Tulane (university) when we were kids back in 1912."

George Lewis, another musician, said:

"I knew Bechet well, but I never worked with him. He was one of the greatest men we ever had — a great man — great musician."

# Jackie Wilson Gets \$15,000 For Engagement

NEW YORK (ANP) — In the short space of three years, rock 'n' roll singer Jackie Wilson has become one of the highest box-office attractions in show business. This was indicated last week by a 10-day \$15,000 contract he signed to headline the annual Labor Day show at Brooklyn's Fox Theatre.

Under the guidance of nationally known disc jockey Allan



JACKIE WILSON

Freed, this is regarded as a choice plum for any entertainer and to be contracted for an appearance is tantamount to having "arrived" in the star circle. Since Wilson first made an appearance for Freed 18 months ago, he has progressed via the hit record route to the top.

His new Brunswick release, "Why," took off shortly after it hit the music shops and bids fair to outdistance his "Lonely Tears" that hit the million sales mark. Formerly a member of the Dominoes quartet, Wilson is in hot demand by promoters who realize his name on the marquee is like money in the bank.



# Chirping Tonight

Ernestine Anderson will be doing the vocals for a star-packed Jazz Jubilee tonight at the Sheraton-Park hotel. Friends of the 34-year-old South-east settlement center

singers, was recorded in an album with Milt Jackson.

# Ray Charles Heads 'Opus in Jazz'

PHILADELPHIA, Pa. — Ray Charles, popular Atlantic recording artist, will headline the big "Opus in Jazz" boatride down the Delaware on Monday evening, June 15, as announced by Bernice Johnson, popular WDAS radio personality and newly appointed publicity director.

The jazz cruise, first of its kind with a name personality,

will bring Ray Charles back to the Philadelphia area from his successful triumph in the Midwest and the South. Charles, more than any other artist, established something of a precedent in being the first successful rock and roll artist to be featured in a jazz album. The blind pianist, considered in many quarters to be one of the most soulful blues



# Mr. Dorsey Presides Over Gospel Singers

MEMPHIS, Tenn. — Thomas A. Dorsey, internationally known sacred song writer, pianist and publisher of gospel music, presided over the board meeting of the National Convention of Gospel Choirs and Choruses in Mt. Pisgah CME Church here. The Rev. D. W. Brown, host pastor.



Mr. Dorsey

Very challenging reports were made by all key officers, including the youth department, soloist bureau, building fund and others.

The viewing and discussion of the drawings for the new building to house the headquarters of the convention has been one of the highlights of the board meeting. The final item was the making up of the 1959 program for the 1959 annual session which is slated for Philadelphia, Aug. 24.

Messengers attended the board meeting from as far as California. Some came from Missouri, Indiana, Illinois, New York, Michigan, Ohio and Pennsylvania.

## 2 Negroes Wow Russian Students

MOSCOW (UPI) — American Negroes Dwight Mitchell and Willie Ruff wowed students of the Moscow music conservatory with a two-hour, nearly non-stop performance of sophisticated and hot jazz. Mitchell, 30, of 1400 West 21st st., Jacksonville, Fla., and bass fiddle-sometimes French horn player Ruff, 28, of (37 Kensington) New Haven, Conn., are here accompanying a Yale Russian chorus group.

This consists of 30 Americans singing impromptu Russian and English-language streetcorner concerts in the Soviet Union.

Roughly 400 students and teachers warmly applauded the Americans and gave them a standing ovation for three curtain calls and encores.

# College Honors Chicago Singer

CHICAGO, Ill. (Special Release) — Charles Henry Manney, famed Chicago concert baritone educator and "interracial goodwill ambassador," returned here Monday night to sing again in this season for Aurora college's 66th Annual Commencement.

On his first visit several months ago, he sang a concert of songs by Bach, Schubert, Handel, Haydn, Beethoven, Mozart, and others. He will sing again in this season for Aurora college's 66th Annual Commencement.

His presentation by College President, Dr. Theodore Pierson Stephens, during the evening was followed by presentation of "citation" by the graduating class through its President, Robert Jones, making the Memphis-born singer, an Honorary member of the class of 1959 and presented him with a special copy of the Class Yearbook, "The Pharos of 1959."

The book contained messages and autographs of the class and many of the faculty members. While the recipient of Doctorate degrees from several American and foreign colleges Manney called this "one of life's most singular experiences."

Rev. Manney, who has been studying at the University of Chicago school of divinity he has found time to keep up rehearsals and appear in musical programs.

He will sing at the Grand Ball room, Sunday, July 5, when his

Noted Symphony Bills First Negro Violinist

old Negro violinist will be the first of his race to play a regular member of the new John Stadium Symphony Orchestra. He is Sanford Allen of Brooklyn, who studied at the Juilliard School and the Mannes College of Music. The orchestra begins its 42nd summer season of outdoor concert next Monday.



MME. FLORENCE COLE McCLEAVES, noted soprano and musician of Memphis Tenn., paid a brief visit to Chicago during the past weekend. The distinguished singer a former Chicagoan graduated from the Chicago Musical college a number of years ago following which she studied in Milan, Italy and sang the role of Verdi's heroine in his immortal Aida. She was a highly successful concert artist and toured the United States with outstanding success. She also won a diamond medal when she attended the Musical college. Mme. Talbert - McCleaves, once directed the choir at Bethesda Baptist church and is one of the founders of the National Association of Negro Musicians, Inc.

At present, she is the fourth vice president of the association in charge of the Southern Region.

Josh White, Otto Preminger on jetliner

NEW YORK — The familiar names of Josh White and Otto Preminger were among those on the passenger list of the Pan-American jet which gave the nation some anxious hours Saturday night.

Landing gear trouble threatened to wreck the huge airliner with its 112 passengers shortly after its 8:37 p.m. take-off. And for the next four hours, millions throughout the country awaited developments while a radio network offered a running account of the real-life drama unfolding over Idlewild airport.

A 2-mile-long strip was prepared for an emergency landing by the hurried laying of a carpet of anti-fire foam.

MEANWHILE, the plane's pilot, Capt. Edward Sommers, kept circling the field and directing the jetison schedule which redded the ship of its excess fuel.

When at last the huge airliner was set down, the thousands of spectators who had been drawn to Idlewild by the newscast let out a great cheer. Joining in were the crews of CAA Helicopters, Idlewild fire apparatus and Coast Guard boats patrolling Jamaica Bay.

Josh White is the famed guitarist-folk singer who is said to have inspired Harry Belafonte.

Otto Preminger is the prominent movie director who worked with Dorothy Dandridge in the French film "Tomango," and who directed "Porgy and Bess" with its all-colored cast. His latest effort, "Anatomy of a Murder," is backed by Duke Ellington's music.

# USSR Track Captain Likes American Jazz

PHILADELPHIA, July 14 (AP)—The Russian rattled on. He talked fast. His face was a bit red. The mild anger was apparent.

"What's he saying?" "What's he saying?" American newsmen asked the interpreter.

"Yes, yes, the Russians have television, cars and jazz and tape recorders just like the Americans," the interpreter, Morton Benson of Ohio University, replied.

Vasily Kuznetsov, captain of the Russian track team which meets the United States here this weekend, was friendly, but somewhat angry at the implication in newsmen's questions that America has more than the Soviet Union.

Kuznetsov speaks very little English, like most of his 59 teammates. But he was proud of the English he can speak.

Asked his age, Kuznetsov gave the interpreter a hand signal, indicating that he wanted to answer in English. Slowly he said, "twenty-seven," he also said "thank you" and "good luck."

Kuznetsov, married and the father of a three-year-old boy, is in the United States for the first time. He is a teacher of anatomy and physiology at a secondary school in Moscow.

Then someone asked Kuznetsov if he had any jazz records.

"Many," he replied. Who was his favorite American jazz musician?

Kuznetsov hesitated. His coach, George Korobkov, speaks English competently chimed in: "Louie Armstrong, of course."

Kuznetsov started to speak in English. The words came slowly.

"Louie Armstrong, of course," he said.



## 2,000 In Segregated Audience

# Camilla Williams Haired At Danville Homecoming

*Journal and Guide*  
DANVILLE, Va. — The City of Danville turned out last week to honor its most illustrious daughter, but it did so in a segregated style.

Some 2,000 persons crowded into the auditorium in which Camilla Williams, internationally known lyric soprano, was presented in concert. But in segregated Virginia, the whites (who composed half of the audience) sat on "their" side of the building while the colored concertgoers were assigned to another. The concert was sponsored by the Danville chapter of the Alpha Kappa Alpha Sorority.

DURING THE concert, Danville's mayor presented the keys to the city to Miss Williams.

In an interview at New York later, Miss Williams said she had no idea that the audience would be segregated. She did say, however, that her contracts do not carry a stipulation that she appear only before unsegregated audiences.

THE CONTRACTS of Marian Anderson and several other artists carry such a stipulation.

Miss Williams said that she "had no idea" that she was going to be presented the keys to the city or that other arrangements were being made in her honor. Of segregation, she said "My feeling is that any type of segregation based on race is wrong."

SHE POINTED out, however, that she has never refused to sing before a segre-

gated audience, pointing out that most of her concerts have been sponsored by colored church, school, fraternal and other groups.

She said that she did feel that she had contributed something to racial progress in becoming the first colored person awarded the keys to the City of Danville.

DANVILLE CAN be proud of Miss Williams. The city — through her — has gained international repute. Miss Williams is widely hailed in musical capitals of Europe as one of the world's foremost lyric sopranos. Standing room only crowds greet her almost everywhere on the Continent.

And it was in Danville that she had her beginning as a singer, first as a choir member, later as a school teacher and still later as a concertist.



CAMILLA WILLIAMS  
Segregated Welcome

# First Negro Gets Music Citation

KALAMAZOO, Mich. — The daughter of a Kalamazoo doctor is the first Negro to receive the Dean's Honor award for music students at Western Michigan university here.

Miss Ann H. Estill, daughter of Dr. and Mrs. Don V. Estill, 1605 N. Church st., Kalamazoo, a junior, was one of four students to be honored during the 19th annual American Musical program presented in Kanley Memorial chapel on April 15, by Sigma Alpha Iota and Phi Mu Alpha professional music fraternities.

The Sigma Alpha Iota department head's award was presented Miss Estill. Dr. Elwyn Carter, head of the department of music at Western Michigan university made the presentations.

## A PIANO MAJOR

A major in piano, clarinet and instruments, Miss Estill has a minor in voice. She received the 1959 Dean's Honor award for scholarship, musicianship, fraternity service and service to the music department. The award is entirely the selection of the music department head.

A member of Sigma Alpha Iota, Miss Estill was informed of the award by the members of Beta Eta, campus chapter of the national organization.

She was recently featured in the role of "Susie" in the Brown and Gold Fantasies presentation of "A New Day Dawning" as Western, sponsored by the University Stu-

dent council. Miss Estill was member of the clarinet section of the annual spring concert held in March.

## SISTERS ARE MUSICAL

Miss Estill's oldest sister, Jenn, who also majored in voice and piano at Western, received honor while a student at the university. The latter is now a music teacher in the Detroit public schools. Another older sister, Jean, who has two years of college at the same school, decided to pursue a nursing career. Also musically inclined, she is a junior in the Nurse Training school in Provident hospital, Chicago.

Last year Mrs. Estill, mother of the girls, was voted the Kalamazoo "Woman of the Year." The father, Dr. Estill, played music with the old 8th Illinois Regimental band overseas during World War II. After the war he toured the upper half of the United States with that band in the interest of the Victory Liberty Loan drive.

During World War II, Dr. Estill was a medical officer with the 184th Field Artillery Regiment of Chicago.



ANN H. ESTILL



PRIZE WINNER—George Goodman, bass-baritone, who won Town Hall Award, is heard there today.



# Norfolk Singer In Command Performance For De Gaulle

Special to Journal and Guide

PARIS, France (Via Cable)—Norfolk, Va.-born singer Margie Day was an outstanding success here last Friday night in a special command performance before President Charles De Gaulle and other government notables.

The Virginia-born chanteuse held a capacity audience spell-bound with her presentation of modern ballads as part of a select group of performers "drafted" by the President to appear on the President's annual benefit show for the poor and needy.

THE SHOW WAS SEEN on a nation-wide television network and most of the outstanding acts and performers appearing at local theatres and night clubs were participants.

Miss Day is in her first tour of the French capital appearing at a noted theatre. A former "rock and roll" singer, she has perfected a ballad-singing act which is drawing thunderous applause from local audiences.

THE SINGER, A NATIVE of the Virginia city, attended high school in her hometown, later attending the Virginia State college. She launched her singing career with the Griffin Brothers band at Norfolk, making a sensational debut on recordings. She later became a "single" attraction and toured the United States and Canada with several "package" shows.

Miss Day debuted her new ballad act at a Brooklyn, NY night club early this year and was immediately signed for the Paris tour as well as recording sessions both in the States and in France.

She is the daughter of Mr. and Mrs. W. Hoffler of Kenton avenue, Norfolk.



MARGIE DAY  
"Drafted" By French President



Gaining Spotlight—The Jesse Martin Singers of Pittsburgh are on the move as one of the top gospel groups of the nation. Popular favorites in churches and for concerts, they recently scored in Indianapolis, Ind. Top, left to right: Johnny Bradford, Earl Brundidge and David Jordan. Front: Jesse Martin. Not pictured is another member, Sherwood Sledge.

Jesse Martin Singers

## Pittsburgh Group on Move

PITTSBURGH—For sheer enjoyment of the most beautiful and moving gospel music, the Jesse Martin Singers of Pittsburgh are hard to beat. This group of young men has drawn critical raves from a bevy of recent performances, and seem headed in one direction—the top of the heap.

The Jesse Martin Singers were organized by Earl Brundidge and Jesse Martin in January, 1947, when they sang as a trio with

James Martin, Jesse's twin brother, who was later replaced by Grace Blackshear. Grace Blackshear sang with the group for seven years. Illness forcing her to leave, she then was replaced by John A. Bradford in January, 1956. Later the group decided to enlarge and David L. Jordan was added in March, 1956.

In February, 1957, the group was recorded by the Vee Jay Recording Company of Chicago, Ill. The group has toured throughout

the United States. The group now has a new member. He is Sherwood Sledge of Baltimore, Md. Jesse Martin, leader of the group, also is the vice president of the National Song Leaders Convention of which his entire group are members. Earl Brundidge, pianist, arranger and manager of the group is also the National Youth pianist for the Song Leaders Convention.

THE GROUP has been featured with national gospel singing

ers including Ward Singers, Da-world. They specify harmony in vis Sisters, Roberta Martin Singers, Mahalia Jackson, Brother Joe May and Maceo Woods.

The Jesse Martin Singers received their first national recognition when they were featured on the Mary Dee Gospel Train in Pittsburgh. It was through Mary Dee, now of Baltimore, Md., that the group made its first recording of "Heaven on My Mind," which became an instant hit, and sent them on a successful national tour.

They are called the "Gentlemen of Song," a title given to them by Mrs. Pauline Welles Lewis of Baltimore, Md., who is a national figure in the gospel singing





**Given High Award**  
 Mrs. Ernestine Washington, gospel and spiritual singer, known widely as the "Songbird of the East," was recently given the highest award of the Church of God in Christ, the C.H. Mason Award, as "New York's Most Outstanding Woman in Contributions to Religious Life."  
 Mrs. Washington has toured the nation as a gospel singer and has a large following.  
 HOLLYWOOD—(UPI)—Sidney Poitier has been signed by producer-director Hall Bartlett for a starring role in "All the Young Men."

## Young composer writes movie score and collects \$25,000

NEW YORK — A 32-year-old composer, William S. Joseph, has collected \$25,000 for writing the entire musical score and background for the full length colored movie, "Thanks for Girls."

A veteran of 24 years in show business, the young composer wrote 21 compositions for the 80-minute long movie and has signed contracts for six more pictures.

"Thanks for Girls" is produced by Joseph Green and will be released on April 1 in Class A houses all over Europe and the U.S.

The movie, a musical comedy, stars beautiful buxom Lorie Vickers and co-stars Kim Argus.

Miss Vickers, a product of Oakland, Calif. is being talked up as America's answer to France's Brigitte Bardot.

Mr. Joseph, who appeared across the country, with the dance team of "Spic and Spann," is a pianist and flutist as well as a composer.

He was commissioned by Producer Green to write the score for the movie, which was filmed in New York City and Hoboken, N.J.

Among the tunes he wrote for the picture are "Be Wise," "Gotta Have it in Your Heart," and "Where There's Life."

Mr. Joseph was a pianist with the famed Steve Gibson Red Caps. He was also leader of his own group, the Spann Trio.



COMPOSER William S. Joseph and actress Lorie Vickers.

**Rising Stars—** The Stars of Faith, the nation's new gospel - singing sensations, are skyrocketing to international fame. Formerly all Ward singers, the stars are headed for an extensive Southern tour which will include North Carolina, Georgia, Louisiana, Mississippi, Alabama and Texas. A European tour is scheduled for this fall. Bottom, left to right: Esther Ford and Frances Steadman. Center: Henrietta Watty, manager, and Marian Williams. Top: Kitty Parham.



# VARIETY OF VOCALS

## Pops, Blues and Ballads

### On Recent Disks

By JOHN S. WILSON

ANYONE who has listened at some length to popular records, so-called, will sooner or later realize that they might well be split into two groups—the deservedly popular and the commonplace. Unfortunately it is the commonplace that all too often has the widest popularity.

One of the relatively rare instances of a deservedly popular singer who actually is popular is Frank Sinatra. Yet despite the polish and spirit of his singing on his most recent disk, *Come Dance With Me* (Capitol), these performances are less satisfying than the more adventurous ones by a far less heralded singer, Mel Tormé, on *Tormé* (Verve).

Mr. Sinatra, in this instance, is singing what are billed as "vocals that dance" and, strongly supported by Billy May's orchestra, he swings them out with cocky assurance. But it is a program that keeps harping on a single approach, and it soon becomes monotonous. Mr. Tormé, on the other hand, shows an emotional range (despite a somewhat limited vocal range) and a sensitivity of interpretation that is more varied and imaginative than one will find in a dozen Sinatra recordings.

### Velvet Fog

From the hoarse mistiness of his days as "The Velvet Fog," Mr. Tormé has developed a rounded, flexible vocal projection and a blend of ease and precision that while not robust, conveys a warming implication of vigor. It is a measure of his creative skill that he can take so well worn a song as "Body and Soul" and, by seeming to discard all the familiar conceptions of this tune, give it a welcome freshness and immediacy without taking any liberties with it.

His accompaniment has been thoughtfully tailored to each tune—a solitary guitar for the wistful "Nobody's Heart Be- longs to Me" strings to cushion

"I Should Care," jazz horns to punctuate "Gloomy Sunday" with eerie devils' dances—and Marty Paich's arrangements are far more stimulating than those usually provided for popular singers.

Because Mr. Tormé and Mr. Paich are willing to be adventurous, there are some inevitable missteps—an ambitious and promising development of "Blues in the Night" eventually crumbles under the weight of its devices—but this is infinitely preferable to the surefire but bland approach of Mr. Sinatra's disk.

### Blues History

A pleasant surprise on the distaff side of popular song is *The Story of the Blues* (Jubilee), sung and narrated by Della Reese. Miss Reese is a graduate of gospel singing (she was once with Mahalia Jackson's group). She has been heard on records as a ballad singer, a jazz singer and a singer of spirituals but left no distinctive impressions in any of these areas.

Now, a year after a sudden rash of new recordings of songs associated with Bessie Smith, Miss Reese tackles some of these tunes along with other blues and blues-influenced songs. She proves to have an easy, natural and expressive talent for a veil that has become coarsened by glib, surface mannerisms in the years since Miss Smith's death.

Hers is not so vast and compelling a voice as Miss Smith's but she seems to have a better understanding and appreciation of her songs than those singers who took part in the Bessie Smith revival last year. The tunes are pegged to a rather flossy commentary that Miss Reese reads with less conviction than she sings.

Like Miss Reese, Carmen McRae has often seemed uncertain of the direction she should take as a singer, torn between her jazz origins (she was a pianist before she turned to singing) and an obvious leaning toward being what is usually termed a "song stylist."

On *Book of Ballads* (Kapp) she appears to have resolved this problem, to have decided to concentrate on the valid interpretation of both lyric and melody and not worry about the possibilities for jazz twists. If this, for this reason, one of her most satisfying disks, although she is still self-conscious

which is fine as long as Miss Lee is living up to the title but loses ground when she shifts to more deliberate tempos.

The value of band-singing experience is re-emphasized by *I'm Shooting High* (Capitol), which is Ann Richards' first solo disk after service with Stan Kenton's band. Miss Richards is not yet a finished performer but she has produced a capable, straightforward set of performances in an honest, unstrained fashion—which is more than we often get from more celebrated singers. It is interesting to find that she sings out with assurance and a strong beat and represents a complete break from the tight, twisting huskiness that has been the hallmark of Mr. Kenton's singers since the middle Nineteen Forties.



SINGER AND NARRATOR—Della Reese reads the commentary and sings on "The Story of the Blues."

# Thomas A. Dorsey Defender of Chicago, Ill. In Music At 60

By THEODORE C. STONE

*Sat. 7-11-51*  
Pleased at Sixty may be the title to the next song composed by Thomas A. Dorsey, internationally known gospel song writer, who celebrated his 60th birthday this week. Dorsey has spent 60 years of life and 50 of them have been in music.

He started his music career on an old fashioned organ in Villa Rica, Ga., and through the years he has held a prominent position on the musical scene.

During the early twenties, he was associated with the jazz music area and often arranged songs and pieces for many of the old time performers and traveled with many of the road companies as pianist.

He organized and directed the famous Wild Cats Jazz band that all and one cannot reach the top played for the unforgettable blues singers Ma Rainey, during the height of career. In the mid-twenties study and development of one's ties Dorsey came to a turning point in his bountiful career.

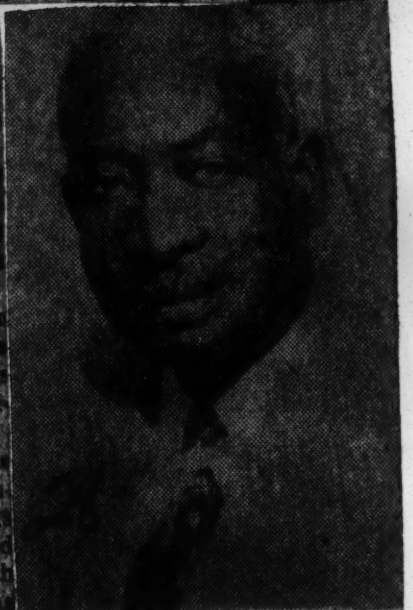
ing the field of jazz turning to religious music with a burning zeal. The song master and gospel hymn writer resides on the far South Side of Chicago with his wife Kathryn, who is a beautiful writer with more than 400 songs and compositions to his credit. He has a son, Such poplar favorites as "Precious Lord Take My Hand," "There'll Be Peace in the Valley," "My Desire," "Today" and "When I've Done My Best" scores of others are in the public domain.

Many of Dorsey's songs are published in foreign countries and many of them have been translated into more than 33 different languages as they are sung around the world.

Dorsey spent his birthday July 1, quietly at his country home in Three Rivers, Mich., after a festive celebration with relatives and friends here.

When asked to give a word of advice to young singers and song writers, Dorsey said: "Young singers and gospel song writers must work hard and prepare for the task ahead. Be ambitious and have a little ego, but don't think that you are the only pebble on the beach."

He continued by saying: "There



THOMAS A. DORSEY

is plenty of room on earth for famous Wild Cats Jazz band that all and one cannot reach the top played for the unforgettable blues singers Ma Rainey, during the height of career. In the mid-twenties study and development of one's ties Dorsey came to a turning point in his bountiful career. ing the field of jazz turning to religious music with a burning zeal. The song master and gospel hymn writer resides on the far South Side of Chicago with his wife Kathryn, who is a beautiful writer with more than 400 songs and compositions to his credit. He has a son, Such poplar favorites as "Precious Lord Take My Hand," "There'll Be Peace in the Valley," "My Desire," "Today" and "When I've Done My Best" scores of others are in the public domain. Many of Dorsey's songs are published in foreign countries and many of them have been translated into more than 33 different languages as they are sung around the world. Dorsey spent his birthday July 1, quietly at his country home in Three Rivers, Mich., after a festive celebration with relatives and friends here. When asked to give a word of advice to young singers and song writers, Dorsey said: "Young singers and gospel song writers must work hard and prepare for the task ahead. Be ambitious and have a little ego, but don't think that you are the only pebble on the beach." He continued by saying: "There



## William Warfield to sing Princeton concert

By CONRAD CLARK

PRINCETON, N.J. — William Warfield, internationally known baritone, will sing at a benefit concert at McCarter Theater here.

Warfield has appeared here twice before. This time the concert is being sponsored by the Princeton Friendship Club, a service organization which annually donates toys, clothing and money to the New Jersey Neuro-Psychiatric Institute at Skidmore.

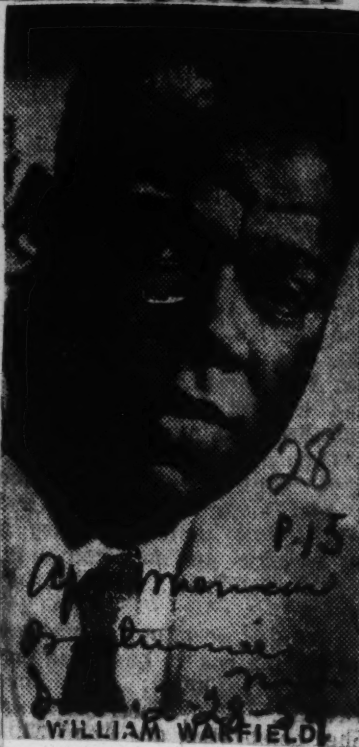
THE INSTITUTE provides needed items for shut-ins, contributes to the sick, makes aprons and other items for the Princeton Hospital, and also gives to numerous social agencies.

Funds from the concert will be used for these various activities, and the club recently received the New Jersey AFRO-AMERICAN award for "superior public service."

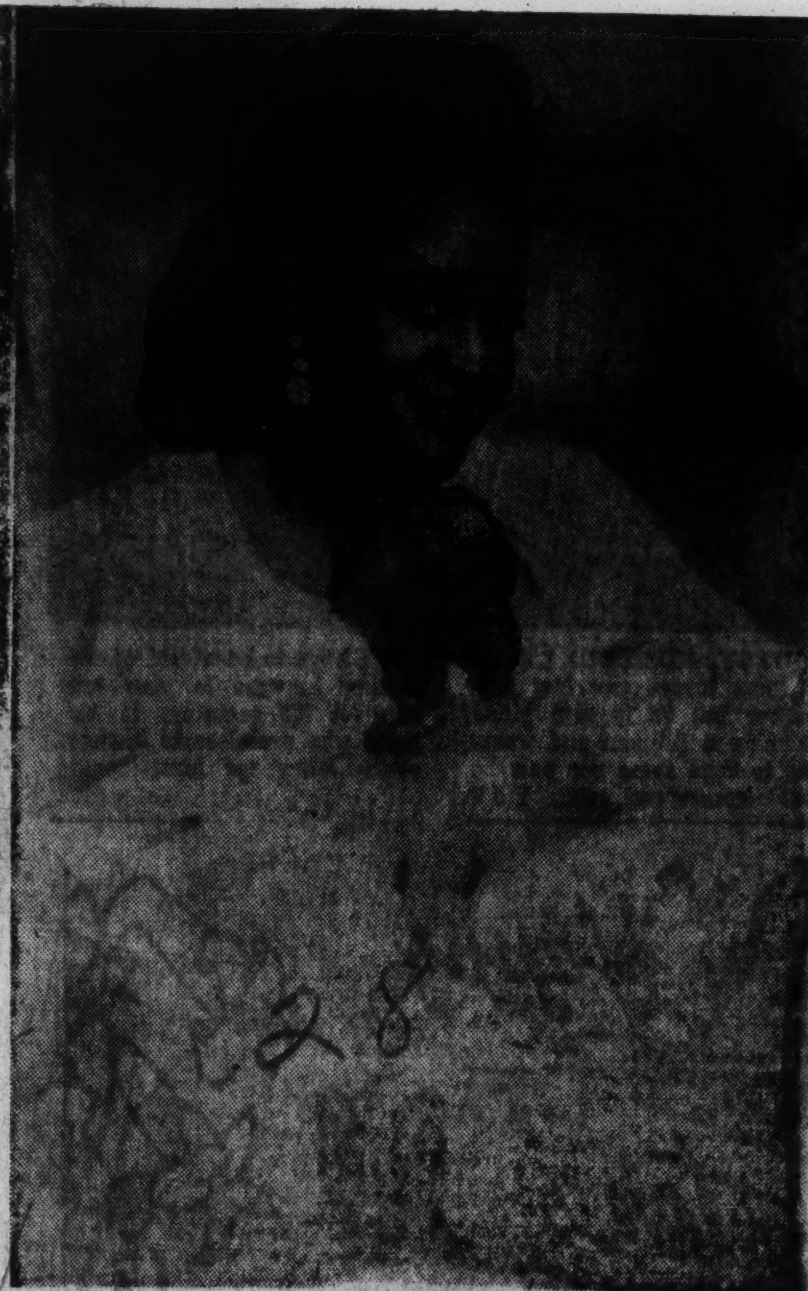
THE NOTED baritone has on four occasions been chosen as a cultural emissary to foreign nations by the U.S. State Department, and he has been lauded on every continent as one of the most powerful good will ambassadors the United States has sent abroad.

After more than 20 appearances here in the U.S., Warfield sang 38 concerts in Australia, and then later sang at the Brussels' World's Fair last year.

Best remembered for his singing of "Ole Man River" in "Showboat," Warfield starred in "Green Pastures" on TV in 1957.



WILLIAM WARFIELD



CLARA WARD

## Clara Ward Singers Plan Tour Of Europe

Gospel singer Clara Ward revealed in Philadelphia this week that she will collect \$50,000 for her gospel singing group's scheduled three-months tour of Europe this summer.

The foreign trek, which begins on April 5 with a personal appearance on ATV's "Sunday Night At The London Palladium" in

London, England, will also include concerts in Germany, Holland, France, Belgium, and at the China Theatre in Stockholm, Sweden.

Following the European tour, Dot Records has arranged for the world-famous artist to visit the Holy Land, where she will record an album of twelve sacred tunes early next summer.



**Jazz Overseas** Jazzmen from all over the world are taking part in the fourth International Jazz Festival at Sanremo, Italy. Shown are American saxman Sonny Rollins and pianist Horace Silver.—European Photo.





*The American*  
Sept. 1-3 '59  
Sabbath School

**PLANNING AHEAD FOR '59**—Two famous songwriters, Clara Ward and Steve Allen, compare notes on new tunes they will write and publish in 1959. Miss Ward, one of the newest members of ASCAP, will write some

religious tunes for Steve Allen's Rose-Meadow Publishing Co., following a recent agreement reached by the Dot Records gospel recording artist and the popular star of the "Steve Allen Show" on NBC-TV.

Scores With "It's Just a Matter of Time"

## Just a Matter of Talent With Singer Brook Benton

*Brook Benton*  
*Sept. 1-3 '59*

**NEW YORK**—Early in '59, the listening world became aware that there was a new sound on wax—a warm, rich, compelling sound—and its name was Brook Benton.

As in the case of his first Mercury record, "It's Just A Matter of Time," it was only a matter of weeks until this newly discovered talent had caused his own sonic boom at the sales counters. With the deejays, it was merely a question of which side of the disc they preferred to place in their top ten.

**BENTON SINGS** in a way that goes past the ears and into the mind and memory of the hearer. A "depth" singer, whose pop style retains much of the dramatic simplicity and the plaintive pull of the old-time spirituals in which his voice got its early training, he has a free and easy communication with his listeners, an ability to put real meaning into his lyrics.

This last is understandable as he is his own composer. Ironically, it was as a writer of songs for others to perform that he found his first firm footing in show business.

Brook wailed his initial high C in the small Southern town of Camden, S. C., a little less than 27 years ago. "Music comes natural to me," he says. "My whole family sang, all of the time." Since he was one of a family of eight, five girls and three boys, plus two singing parents, this was a chorus that on clear evenings could be heard for miles around.

**IN HIS** early twenties, Brook became one of a quartet, Bill Landford's spiritual singing group. They travelled across country to California and through Southern states singing in churches, halls and for clubs.

Eventually Benton's family moved to New York, the promised land for professionals. He made several recordings for several companies but without denting the disc field.

"The Wall," which had mediocre sales, is still a sentimental favorite because while record-

ing it he met his present song writing collaborator, Clyde Otis. "Clyde taught me a lot of professional touches," he says.

Together they wrote "A Lover's Question," "Looking Back" and other tunes into hits by such well-known voices as Nat King Cole and Clyde McPhatter. Finally came the opportunity to wax

one of his own songs for Mercury, and presto, it happened—right musical background, perfect promotion, the mysterious magic of talent, feel and timing that lifts one platter off a shelfful and sends it spinning to success.

**STANDING NOW** where Brook and the big-time meet, he feels that "It's Just A Matter of Time" will always be the most important event of his life—and Mercury's A&R director, Art Tadmage, having tied him to a contract, agrees that the importance is mutual. Sometime in this mellow fellow's near future, he hopes to organize a group of pals and make an album of old-time spirituals for moderns. Other ambitions include a singing tour of Europe... "but not if I have to get there by plane; I'd wade over first."

Brook is married to a non-professional, Mary Peay, and their three children, Benjamin, Vanessa and Roy, range from four years to two months old.



**BROOK BENTON**

## Lyric Soprano Honored At Virginia Birthplace



**Camilla Williams**

*New York Times*  
Special to the New York Times  
**DANVILLE, Va., March 7**—Camilla Williams, Negro lyric soprano, was honored here last night by her native city at a lieder recital before a segregated audience of 2,000 Negroes and whites in the city auditorium.

Mayor Julian Stroman presented to Miss Williams the keys of the city. The Music Study Club, one of the oldest in Virginia, gave her an engraved silver bowl and the Baptist Church, in the choir of which Miss Williams sang as a girl, gave her a bible. Miss Williams has just returned from an eight-week tour of North Africa.



## Musically Yours

# Applaud Negro Composers At CMA's Musical Portraits

By THEODORE C. STONE

Musical portraits of four outstanding composers represented the first local observance of National Negro History celebration when the Chicago Music Association, Branch 1, of the National Association of Negro Musicians, Inc., thrilled a large crowd Sunday, Feb. 1, at 4:30 p. m. at Coppin A. M. E. church.

Compositions heard during the program were chosen from the range of works of William Christopher Handy, William Grant Still, J. Rosamond Johnson, and Edward Markes, and performed by members of the association.

In keeping with the association's program to project creativity of musicians and artists and to focus attention upon their accomplishments no more suitable an arrangement could have been outlined than the crowd applauded on this occasion.

Artists ideally chosen with an audience in a receptive mood the program moved with the utmost cohesion and balance with each selection receiving its just due.

Mrs. Blanche Smith Walton, well known musician and teacher at Lincoln Centre, was the mistress of ceremony, and presided over the whole afternoon's entertainment with poise and dispatch.

The guest speaker was the celebrated concert singer and musical personality Miss Etta Moten, who held the large distinguished audience spell-bound with a remarkable and vividly outlined talk. She talked along the lines of "The Music and Its Makers," and pointed out the outstanding contribution of the composers whose works were heard on the historical occasion. She said, "The program today is in cooperation with the aims and purposes of the National Association of Negro Musicians,

and it is the highest hope of that organization to keep the creative musicians alive through such programs as this."

Having recently returned from Ghana where she participated in the conference which was held there she told of the hopes and aspirations of not only that nation, but of other African and darker races striving for solidarity which the American Negro has already accomplished.

She paid tribute to such pioneer musical ambassadors as the Flak Jubilee Singers, the composers like Harry T. Burleigh, Clarence Cameron White, William L. Dawson, R. Nathaniel Dett, Eva Jessye, and she recognized the creative effort of such young composers as Margaret Bonds, Julia Perry, Betty L. King, and others who are bound to follow.

The applause was so hearty that Miss Moten had to take an extra bow at the conclusion of her talk.

Another unique feature of the program was the singing of Lift Every Voice and Sing, with the audience participating at three different places during the progress of the program. With Gertrude Jackson Taylor at the organ, Lena McLin at the piano, Calvin B. Williams opened the program with the first stanza of the anthem, followed by Prof. James A. Mundy leading the second stanza. The program concluded with Prof. J. Wesley Jones, one of the founders of the Chicago Music Association

and former executive secretary of NANM, directing the final stanza.

Performing musicians were in order of their appearance the Jackson Park Chorus, Lena McLin, director; Florence Stith, organist; Nathaniel McLin, baritone; Dorothy Jordan, soprano; the Chicago Music Association Chorale, Mrs. Taylor, director; Hattie Miller,

soprano; Lena McLin, soprano, and John Martin, pianist. Accompanists were Alice Martin Meine Mrs. McLin and Betty L. King.

Miss Alethea F. Baham, chairman of the committee and director of the Young Adult Choir of Coppin chapel, was cited by the association for her outstanding contribution to the musical and cultural endeavors of Chicago.

This part of the program was warmly applauded and when Rev. S. S. Morris, Jr., pastor of the church, made his remarks prior to end of the program he again paid tribute to Miss Baham, and the work she is doing and acknowledged the effective work of the association under its present leadership.

Guests of honor included Prof. and Mrs. Jones, Prof. and Mrs. I. T. Yarbrough, Atty. and Mrs. Berry, Mrs. Betty L. King, Elmur A. Simpson, Charles Elgar, Mrs. Anna E. Walker and Dr. E. Milton Johnson.

The committee was composed of Miss Baham, chairman, Mrs. McLin, Mrs. Ruth C. Ellis, Mrs. Dorothy C. Gibson, Mrs. Olivia B. Calloway, William A. Robinson, Sylvester Johnson, and Mrs. Della Mae Collins.

Following the program an exhibit of music and photos of musicians was held in the lower auditorium.

Among the hundreds of photos on view were those of Handy,

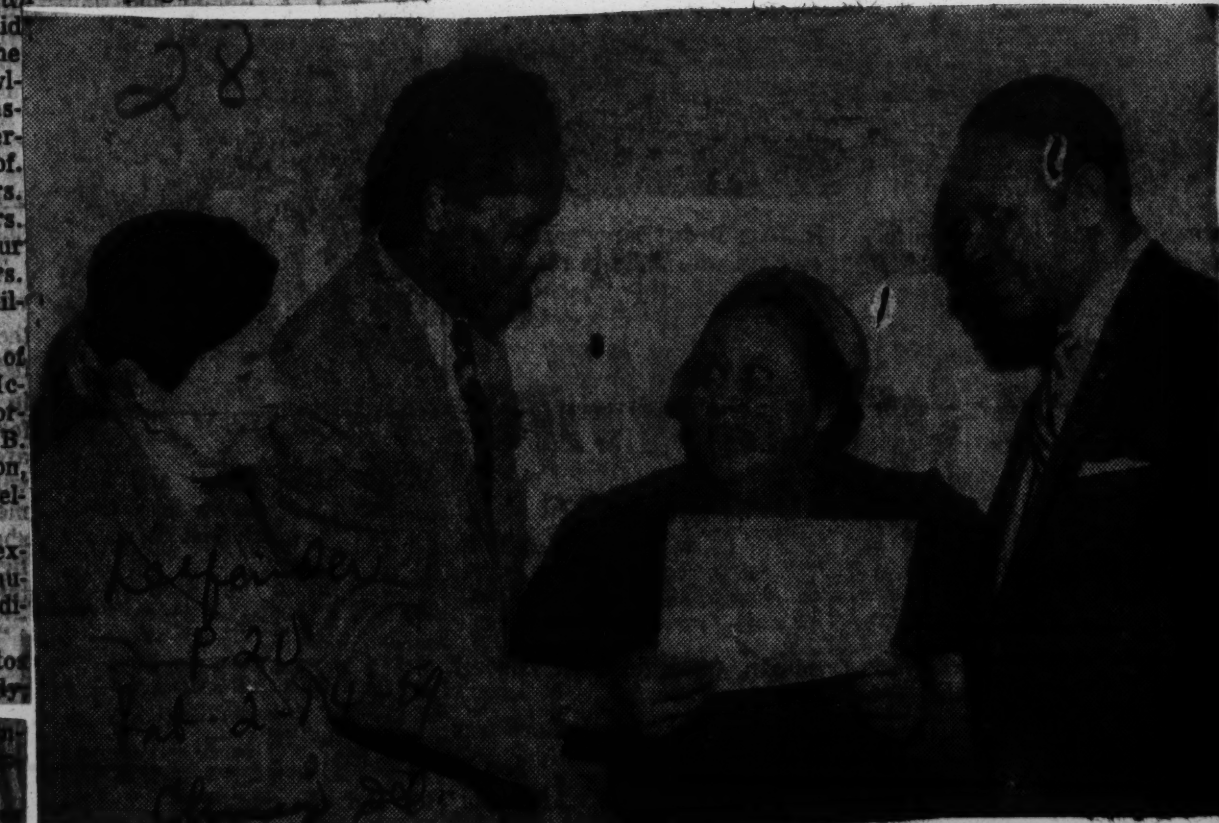
Still, Johnson, three of the composers represented on the program just concluded.

Other celebrated personalities included were Marian Anderson, Dorothy Maynor, Lillian Evanti, Roland Hayes, Todd Duncan, El-labelle Davis, Constance Berk-steiner, George Walker, M. A. D'Albert, Miss Moten, Ethel Waters, Count Basie, Duke Ellington, Harry Belafonte, Hortense Love, the Singing Whites, Natalie Hines,

Beatty, Leroy Gentry, Clarence H. Wilson, Orrin C. Suthern, Dr. Roscoe R. Pollin, Alyne Dumas Lee, Clarence Cameron White, Mary Cardwell Dawson, Ruth P. Henderson, and Dr. Ruth Allen Fouche. A section of the display was devoted to activities of the National Association of Negro Musicians, and the Chicago Music Association.

During the exhibit refreshments were served by the music department of the church with Mrs. Lena Moore as the hostess. In addition to the pictures on exhibition instruments from Africa through the courtesy of Miss Moten enhanced the exhibit. An extra treat was the dress which Mme. Nkhrumah presented the singer when she was in Ghana a few weeks ago. Miss Moten displayed it in the exhibit and told how it was made.

Robinson and Johnson were responsible for hanging the exhibit. A sheet which contained biographical sketches of the composers whose works were heard on the program was inserted in the printed program.



CITED BY THE MUSIC association for her outstanding contribution to the music and cultural endeavors of Chicago Miss Alethea F. Baham (3rd right) receives citation during the Negro History observ-

ance sponsored by the Chicago Music Association, Sunday, Feb. 1, at Coppin A. M. E. church where she is also director of the Young Adult Choir. Left to right, Mrs. Blanche Smith Walton, mistress of ceremony; Theodore

Charles Stone, president of the association and music critic of the Chicago Defender, Miss Baham, and Calvin B. Williams, past president of the group and director of the Senior choir of Ebenezer Baptist church.



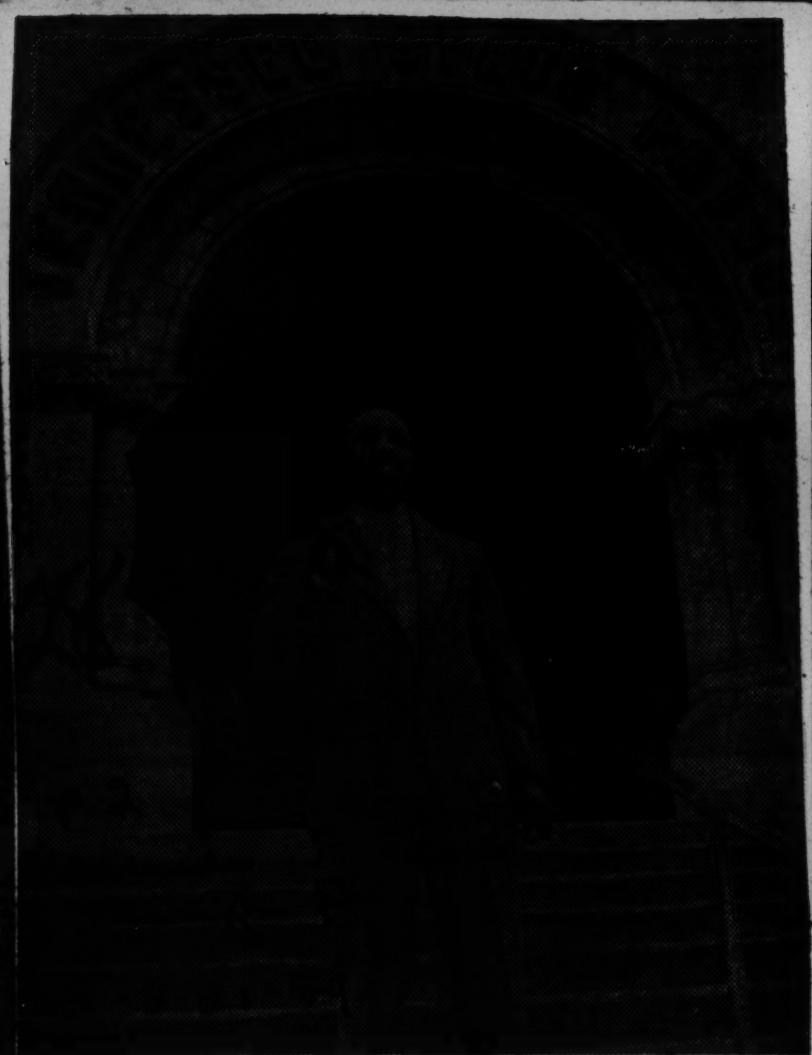


P. 16  
 Weekly  
 Sat. 2-14-59  
 New Orleans

28

MISS LAVERGNE MONETTE, 1958 graduate of the Xavier University in Louisiana Department of Music and presently on a Fellowship at Duquesne University, was featured recently in three opera presentations by the Duquesne University Opera Workshop. Miss Monette was cast in the roles of "Lady Billows", an elderly autocrat, in the comedy, ALBERTHERRING, by Benjamin Britten; and as "Mussina", maid to Countess

Almaviva, in THE MARRIAGE OF FIGARO, by Mozart. Besides performing these roles, the Program listed the former Xavier artist as an Assistant to the Director; on the committee on publicity, and also as contributing to the design and painting of settings. New Orleans music patrons should remember Miss Monette for her many excellent performances while a student in the voice department of Xavier University.



**Laughing in the Rain—** Johnny Bragg, who built up a "nice nest egg" as co-author of "Just Walkin' in the Rain" and other songs while behind bars, walks from the Tennessee Penitentiary at Nashville, Tenn., after being paroled. He had served 13 years of a 99-year sentence for assaulting six Negro women.—Wide World Photo.



# Ruth Reese, The Black Rose Wins European Audiences

By Theodore Charles Stone

From time to time you hear of singers, musicians and artists who travel from place to place seeking opportunities for focusing attention on their talents with the hope of launching their careers. Many people in the cultural fields have done it and many of them have found just what they consider next and dear to them.

This is no new story. For years and years these hopefuls have gone from one city to another, Orchestra Hall on an occasion.

Seeking still to crystalize her hopes and aspirations into a singing career — Miss Reese went to Paris, France where she had her concert debut at Salle Gaveau and where critics were exceedingly kind to her in their reviews.

A graduate of Northwestern University School of Music she went on to win new recognition and other honors. Among these were the Association of Music Critics Award in 1948 as the 'Music Find' of the year; A Gold medal winner as the best contralto at the Chicago and Music Festival.

She was called on by Dr. Clarence Cameron White, distinguished American composer — violinist

to create the role of "Mougal" the high Priestess in the world premiere of his opera based on the Haitian conflict "Ouanga". After creating this famous role which was given an overwhelming ovation, she won a scholarship to study with the noted vocal teacher Leon Rothier, of the Metropolitan Opera, and Lawrence Brown in New York City.

Prior to her operatic debut and immediately following it Miss Reese continued appearing at

recitals and concerts where — ever sponsors found her appealing.

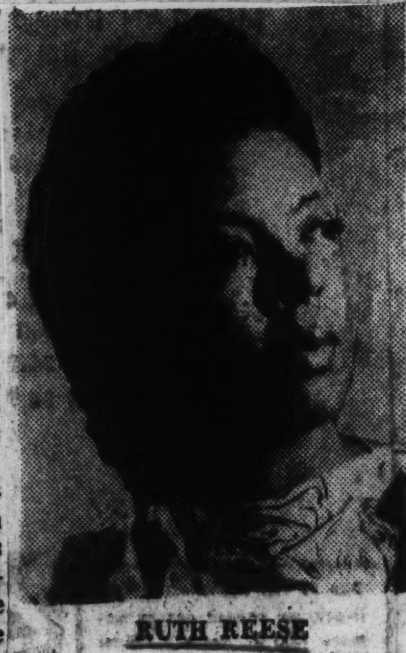
When she went to Europe a new phase of her career was launched and she has created quite a following for the varied type of offering she now gives to packed houses in Italy, France, Spain, and the Scandinavian countries.

Ruth Reese as some of us recall has gone into a wide orbit of her musical gifts and has become one of the most widely heralded personalities in Europe.

She began her entertainment career while singing at Tarpeia in Rome, Italy, and after two years of appearances in the most outstanding theaters in Italy, she toured France, Spain, and the Scandinavia with notable success.

Known all over Europe as "The Black Rose," Miss Reese, has charmed the public with programs of the concert repertoire, operatic selection, folk melodies and Negro Spirituals.

Although she has kept singing classics and the regular concert music, Miss Reese has broadened her scope so as to include American jazz; blues, African and South American chants, and folk music of many of the European countries she has visited.



RUTH REESE

## OPERA PAUL HENRY LANG 'Iphigenie en Tauride'

### CARNEGIE HALL

Opera in concert form last night performed by the Little Orchestra Society, Thomas Scherman, conductor; libretto by Nicholas-François Guillemin; music by Christoph Willibald von Gluck. The cast:

Iphigenie, High Priestess of Diana, Gloria Davy  
Orestes, her brother, Leopold Simoneau  
Pylades, Greek prince, friend of Orestes, Louis Quilico  
Thoas, King of Tauris, Margaret Kallil  
Diana, A Greek Woman, a Priestess, Martina Arroyo  
A Scythian Slave, Minister of the Temple, Gregory Simms  
Choral Art Society, William Jonson, conductor

Thomas Scherman and his Little Orchestra Society, aided by an array of vocal talent, Monday night in Carnegie Hall braved a great and difficult masterpiece of the lyric stage. Gluck's "Iphigenie en Tauride" contains all the wisdom and creative power of this worshipper of Classicism, and by "Classicism" I mean classical antiquity. For this opera is not simply on a classical subject, so beloved by the eighteenth century, and set to music by a host of composers without any thought about the spirit of the "ancients." "Iphigenie" does succeed in conjuring up the nobility and spirit of Hellas as no other composer afterwards could do. Yet there are curious lapses in this work, mainly owing to Gluck's preoccupation with ethical and dramatic theories to the detriment of the musical element.

He could not ignore the songs of radiant beauty, but only by deliberately falling back upon what he once so sternly repudiated: the sheer sensuous charm and power of the Italian opera seria. Then he turns to the most modern of musico-dramatic procedures: characterization through music — and his main characters are steady. There are instances of the most compelling dramatic power, but also of unaccountably leaden passages.

There is an element at work here, an aesthetic creed, which was unacceptable to composers in the main stream of opera. The old Gluck was no longer interested in musical invention itself, rather in its dramatic application. Therefore he reached back into his vast

reservoir using anything that suited the situation.

As a result there are serious discrepancies between the "modern" music that characterizes and gets behind the meaning of the words, and between the old that is merely pretty. And the end, as in most of his operas, says; it is entirely conventional as the great holy conviction is surrendered to the requirements of the French theater.

Mr. Scherman tackled his job cautiously but with a definite concept of the work as a whole. That this concept is a bit timorous is not quite his fault; in the presence of Gluck one is not supposed to raise his voice and eyes must be chastely averted — this is the tradition. Within these limitations the conductor did well and negotiated the most difficult recitative accompaniments commendably. But Gluck is not that tepid. To mention an example, the clash between Greeks and Scythians in the first act is quite real — the score is explicit — but we were only faintly aware of it. Also, the orchestra seemed a little timid and lack-

ing in incisiveness. I guess they, too, were overawed by the tradition. The Choral Art Society chorus sang very well.

The protagonists contributed good and at times excellent performances. Martial Singher (Orestes) really lived his part. Leopold Simoneau (Pylades) was prevaillingly good, with some very fine vocal inflections trailing into falsetto. Only a few high A flats were pushed a bit hard. Louis Quilico (Thoas) was a properly sturdy barbarian king. Gregory Simms and Martina Arroyo did well in the small parts, but the goddess Diana, Margaret Kallil, was a victim of the critic's curfew.

And now we come to the title role, sung by Gloria Davy. Miss Davy took a slow start, but when she warmed up, or perhaps I should say, got defrosted, she disclosed a real talent for lyric expression. She has a

fine and nicely equalized voice that shines in all registers and she knows how to use it. But above all, she has a heart and is not afraid to pour it into the music. This handsome young soprano should not waste her time attempting Aida; her gifts are best used elsewhere. I should not be surprised if one of these days she turns out to be a remarkable singer of songs and of lyric operatic roles.

Finally, I should like to add that Mr. Scherman used a good score and the cuts were few and reasonable.



GLORIA DAVY



# Opera: Classic Revived

## Gluck's 'Iphigenie en Tauride' Presented

By HOWARD TAUBMAN

THE LITTLE Orchestra Society, which is about to embark for a tour of the Far East, concluded its local season at Carnegie Hall Monday night with an eighteenth-century classic, Gluck's "Iphigenie en Tauride." It is more than forty years since this opera was done at the Metropolitan, and a revival was welcome.

For this is Gluck in a big and noble vein. The characters and story, drawn from Euripides are treated with lofty simplicity. There are times as in his other lasting work, such as "Orfeo" and "Alceste," when the composer's loftiness becomes frosty and a bit tiresome. But then the score suddenly flames with dramatic passion, and one remembers that Gluck could forget his careful commitment to sublimity and concern himself with the quickened emotions of human beings.

Thomas Scherman, conductor of the Little Orchestra, seems to be most comfortable with a work of stately tempo. His is not a mercurial temperament, and he does not come easily by suppleness and sparkle. But he does conduct with directness and concentration; he can mold a spacious phrase with a long line. And this approach suits Gluck.

The performance was well-prepared and well-considered and gave a sound idea of the Gluck style. Gloria Davy, Iphigenie, who has a finely textured lyric voice, sang sensitively. There is more depth of feeling in this role than she conveyed, but it would take long immersion in the classic milieu to reach it. With every new role, she shows an aptitude for development.

Martial Singher was the Orestes, his first important role years ago after his graduation from the Paris Conservatoire. His voice may lack the steadiness and smoothness of old, but he sang this music with a conviction that was immensely moving. Leopold Simoneau was an effective Pylades. He has a full, ringing tenor but is falling into the habit of rely-

ing almost entirely on two dynamic levels—quite loud and quite soft.

Louis Quilico, a mellow baritone, was impressive as Thoas. The other singers got by in small parts. The chorus of the Choral Art Society, directed by William Jonson, sang with cohesion and fervor. Its contribution was notable, for the choruses are vital to the dramatic power of the opera.

How would "Iphigenie en Tauride" fare in the modern opera house? On the surface, because there is not an abundance of action, it looks like the ideal work for performance in concert form. But



Gloria Davy

## The Cast

IPHIGENIE EN TAURIDE, opera in four acts by Gluck, libretto after Euripides by Nicolas-Francoise Guillard, conducted by Thomas Scherman, Choral Art Society, William Jonson, director, at Carnegie Hall.  
Iphigenie, high priestess of Diana, Gloria Davy  
Orestes, her brother, Leopold Simoneau  
Pylades, a Greek prince, friend of Orestes, Leopold Simoneau  
Thoas, King of Tauris, Louis Quilico  
Dians, A Greek Woman, Margaret Kall  
A Priestess, Martina Arroyo  
A Scythian slave, Gregory Simms  
Minister of the Temple, Gregory Simms

staged imaginatively with singers of magnetic personality, like the Metropolitan's "Alceste" with Kirsten Flagstad of some years ago, it could bring elevation and grandeur into the theatre.

## ELLA JENKINS

## AN AUTHORITY ON FOLK MUSIC

BY BOI OTTLEY

Ella Jenkins, a Negro folk singer, teacher, and interpreter of primitive music, has won a reputation for her lectures on primitive instruments, but has never been beyond the borders of the United States.



Ella Jenkins

Miss Jenkins, who appears weekly on WTTW (channel 11) presents primitive songs, chants, and Negro folk rhythms and plays a variety of instruments.

She has had no formal training in music, but she learned the primitive music of many countries by research and study and by recording the songs of people from abroad who visited Chicago.

Plays 50 Instruments

She owns and plays more than 50 primitive instruments, which include Kenya, Liberian, and Conga drums, Chinese tom-toms, Mexican quintos, guiro horns from the West Indies, bells from India, Mexico, and Indonesia, and bongos, claves sticks, and rattles.

The songs, chants, and rhythms she uses are interpretations and variations of Hebrew, Arabic, Spanish, French, African, and American Negro material she happens across.

She believes this music provides her audiences with an understanding of other people.

Her work also is designed to improve people's "sense of rhythm" and to create an awareness of the many rhythmic patterns in day to day living. Her performances often provide an opportunity for audience participation.

Miss Jenkins was born in St. Louis, Mo., Aug. 6, 1924.

one of two children. When she was 4, her late father, Obidiah, a laborer, settled the family in Chicago, where she afterward attended Phillips elementary school.

## Attends Du Sable

With the death of her father, her mother, Annabelle, assumed the support of the family. Miss Jenkins enrolled at Du Sable High school, where she graduated in 1942.

For the next three years, she worked as a federal employee at the University of Chicago. She entered Wilson Junior college, graduated, and enrolled at Roosevelt university, and in 1949 transferred to San Francisco State college, where she graduated in 1951 and received a B. A. degree.

While there, she lived in a Jewish dormitory, where she learned many ancient Hebrew melodies. This led her into a study of primitive music of other peoples. She returned to Chicago and accepted a position as teen-age program director of the Y. W. C. A.'s South Park way branch.

In 1956 she became a performer and teacher, and has since appeared in radio, on TV, at community centers, and has lectured at schools and colleges.

## Negro Singer Felicitated By Texas Foe

AUSTIN, Tex., Jan. 2 (AP)—A state representative who protested when the University of Texas cast a Brara Louise Smith in a student opera to do away with the Negro singer's contravention.

Several east Texas representatives objected to Miss Smith playing the lead role opposite a white male in the opera, "Dido and Aeneas." She was dropped from the opera. She left yesterday for New York to further her studies in music and drama.

"I want to congratulate her on graduation," Rep. Joe Chapman of Sulphur Springs said. "I'm glad to hear she's got a scholarship. I wish her all the success in the world. She is

a great artist." "What will happen in the future I don't know," said Miss Smith, 21, a statuesque girl with a dramatic soprano voice. "But I want to have enough training to handle any opportunity that comes along. Maybe opera."

The incident surrounding her losing the student opera role attracted the attention of Negro singer Harry Belafonte. His foundation will partially finance her work in New York.

## Miss Dobbs scores in Met 'Lucia'

NEW YORK — Miss Dobbs scored a distinct triumph here Saturday night as she sang the title role of "Lucia de Lammermoor" at the Metropolitan Opera. It was her first appearance in the famed Donizetti work this season and her effort was highly praised by the drama music critic of the New York Herald Tribune.

## SAID THE TRIBUNE:

"In the first two acts her notable voice was used with some variation in clarity and focus, while the mad scene illustrated her singing at its best."

"With fluent and musicianly vocal production, the quality of tone here was consistently ingratiating, and the notes achieved brilliance without any glaze of hardness, giving a sense of music rather than of vocal acrobatics."

"MARIO ZANASI, singing his first Enrico of the season, gave a well rounded impersonation with vigorous but not always clear tones."

"Jan Pearce was again in good voice as Edgardo, with William Wildermann as an authoritative Raimondo. Fausto Cleva conducted."

## Winner of Air Audition Will Make 'Met' Debut



Martina Arroyo

Martina Arroyo, winner of the 1956 Metropolitan Opera Auditions of the Air, will make her Metropolitan Opera debut in Verdi's "Don Carlo" Saturday evening, March 14. The New York-born soprano has been heard at Carnegie Hall in the American premiere of Donizetti's "Murder in the Cathedral" and with the Little Orchestra Society in January in Gluck's "Iphigenie en Tauride."

She will take the part of the Celestial Voice in the Verdi opera, which will be receiving its first performance in two seasons at the Met.



## Mattiwilda Dobbs scores in Kentucky recital

LOUISVILLE (ANP) — The little lady from Atlanta with the magnificent voice, Mattiwilda Dobbs — who has conquered audiences in opera houses throughout Europe, displayed her talent last week when she was presented in recital at the Memorial auditorium. She was sponsored by the Louisville chapter of The Girl Friends, Inc.

The coloratura Soprano was hailed by the 1,100 who packed the auditorium and lauded by the critics.

WILLIAM MOOTZ, the Courier-Journal music critic said of her performance:

"Glorious voice, superb vocal technique, and unerring musical temperament are combined in the remarkable art-

istry of Miss Dobbs. The voice itself is of astonishing beauty and radiance. Her entire range has a warmth and body altogether rare in coloratura sopranos.

"Few singers today are so completely the mistress of vocal technique as Mattiwilda Dobbs. She spins soft tones of delicate lightness and pliancy; she floats with breath-taking virtuosic facility, and she used this incredible mastery in performances that probe deeply into the music she sings."

THE EDITOR further stated: "This was a performance that will live as one of the memorable musical experiences of Louisville's last decade. And don't mark that statement off as a hasty conclusion by a reporter completely enthralled with Miss Dobbs' impeccable vocalism and great personal charm."

"Old timers in the audience were quick to agree that never in their experience had a singer made so distinguished a local debut."



### In Concert—

Mattiwilda Dobbs, noted coloratura soprano of the Metropolitan Opera, will be presented by the Chorus in a concert with chamber orchestra at New City's Town Hall Thursday evening. The program will be devoted to works for soprano and various combinations of instruments by Bach and Handel.

It Was Real Crazy, Man!

## Cheraw Turns Out En Masse To Welcome Home Old 'Diz'

CHERAW, S.C. — John Birks Gillespie, jazz trumpet king, returned home recently for the first time in nearly 20 years and received a warm welcome from his "Dixie" highness.

As the mayor and great rode down the main street of one-horse Cheraw, a voice rang out, "Hey, John Birks, whatcha doin' in that convertible, man?"

John Birks (Dizzy) Gillespie waved back, a golden trumpet in one hand, a cane in the other.

White and Negro alike had turned out to greet him on this day.

"Man, Dizzy, this MUST be it. It must be, man."

Gillespie, who went North with his mother when he finished high school in Laurinburg, N.C., was born and raised in Cheraw, played trombone in the Robert Small

Band, was the toughest kid in town ("I could lick everyone but my brother, Wes") and could out-swim anyone in the county.

DIZZY HAD BEEN home only once or twice since he left, "to kiss my cousins," as he put it.

This time a homecoming was planned to coincide with a concert.

"They gave him the right name when he left—Dizzy," an old friend chortled. "He's just John Birks to us, but he is some dizzy. He was always a happy kinda boy."

The parade began after Gillespie and his combo unloaded their instruments at Sonnie's Grill, hopped into a convertible and rode to the corner of Market and Front Sts.

THE MAYOR and the town council rode up front. The Rosenwald School band followed. Next came Dizzy, the Negro schools' homecoming queens and Long High School band.

At the armory, Mayor Russell Bennett extended greetings.

"Man, the Mayor said, 'I'm not going to wish you luck and success. You've had that. I just want to say we're proud of you. The town is yours.'"

"Man, thank you, Mr. Bennett," Dizzy answered.

Dizzy tried to make a speech but said, "I'm not prepared. I just thought I'd come home, see my friends and relatives, eat some good food and beat my chops some on this horn."

But the whole day was spent reliving his youth, visiting friends, white and Negro.

That night he played to more than 500 in concert.



DIZZY GILLESPIE

## Muriel Rahn, Yugoslavia in exchange of thrills

SPLIT, Yugoslavia—If you're a teasing brown talented and female, you've got it made in Yugoslavia.

Take it from Muriel Rahn, talented teasing brown soprano of concert opera and theatre fame, who sang the title role in "Aida" here last week in Marshall Tito's favorite resort city of Split, on the Adriatic Sea coast.

Following her performance of the Verdi masterpiece, crowds of admiring Yugoslavians followed her in the streets, applauded her in the restaurants, and stood outside her hotel window until she came to the veranda and waved, "just like a Queen."

IT WAS the first time a woman of color had sung opera in this centuries-old historic city, and the natives practically declared a holiday.

The huge old opera house, built over 200 years ago, was sold out 10 days before Miss Rahn's arrival. Advance publicity from her recent Paris success, and her picture in technicolor in the Yugoslavian papers did the trick.

"I GUESS I was a novelty," said Miss Rahn. "I guess any woman of color is a novelty here. I was told these people heard I was in 'Porgy and Bess,' which played their capital city of Belgrade. But 'Porgy and Bess' never came here. Split is 300 miles from Belgrade. I must have made up for it."

She will return to Yugoslavia in April for six additional performances of "Aida" and six concerts in six different cities. She returns to New York this week for the "Green Pastures" TV show on March 23 and a

brief concert tour before going back to Europe.



MURIEL RAHN



**'They Won't Let Me Work in New York'**

# Billie Holiday Tells English Press of Plans to Settle There

NEW YORK—Returning here after a quick flight to London for a telephoned date on a program titled "Chelsea at Nine," Billie Holiday confirmed a story which appeared in Melody Maker that she plans to settle in England.

"THE REASON is simple," said "Lady Day." "I can't get my police card to work New York, so how can I make it there? They won't let me work in the one spot where a performer must play to survive, so I'm going to make it in Europe or some place."

Expressing the belief that she has paid for any offense she has committed, she feels that she deserves a fair chance to go on earning her living. "I am Billie Holiday," exclaimed, "and singing is the only thing I know how to do. In New York they won't let me do it. Do they expect me to go back to scrubbing steps—the way I started?"



**BILLIE HOLIDAY**

... chooses England

## Negro Musicians Breaking Into Classical Field

NEW YORK CITY—According to an announcement by the New York Urban League, qualified Negro musicians are gradually, if slowly, being integrated into the line-up of classical orchestras.

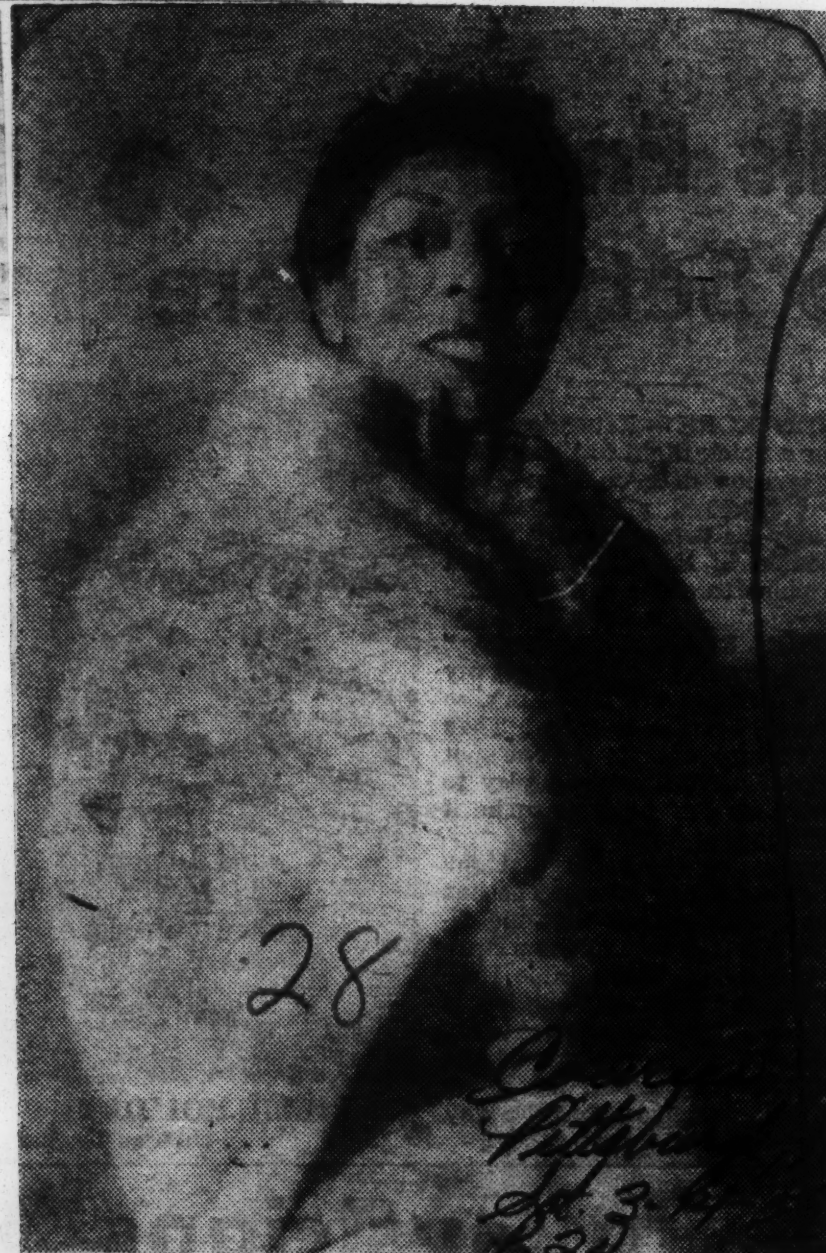
Latest, Elmyre Jones, a tympanist, who was engaged by the New York Philharmonic as a substitute.

Miss Jones was signed just 16 days after the Urban League charged that qualified Negro musicians were being denied employment on the basis of race rather than ability.

**OTHER SYMPHONIC** groups which have employed Negroes, either as substitutes or for single engagements, include the Symphony of the Air, Radio City Music Hall, the Firestone Hour orchestra and the Bell Telephone Co. hour orchestra.

Some of the Broadway shows have also dropped the bias barriers, among them being Comden and Green's "A Party," "On the Town," "Whoopee" and "Music Man."

According to Mrs. Sophia Y. Jacobs, the league's president, "Responsible people in the industry are recognizing that the exclusion of qualified Negro musicians, solely because of race, is un-American and offensive to music patrons."



**Packs Vanguard**—Dinah Washington, America's "Queen of the Blues," has been doing great business at New York City's Village Vanguard where she is set for two weeks. Many big names from the entertainment world were on hand for her sizzling opening night performance.



Heard At VSC, Her Alma Mater

# Camilla Williams Returns To Scene Of 1st Triumph

PETERSBURG, Va. — A young American singer who has become a sensation in Europe, and the toast of musically fastidious Vienna, appeared here in concert on March 2 at the Virginia State Auditorium, Virginia State College. She is soprano Camilla Williams, who has recently been repeating abroad the triumphs she has won on the concert and opera stages at home.

Miss Williams, a graduate of Virginia State college, first went to Europe in the spring of

1954. A smash-hit London recital introduced her to foreign audiences, and this was quickly followed by concerts in Holland and an appearance as soloist with the Vienna Symphony Orchestra. Everywhere her success was immediate.

THAT SUMMER she was invited to sing at three great international music festivals—Vienna, Berlin and Salzburg.

"This young, immensely charming and enchanting looking artist took the Berlin audience by storm," wrote the critic of the Berlin Volksblatt. The reaction in Vienna was similar: "She is a great artist. . . She took the audience by storm," reported the influential Weltspresse. At the Salzburg Festival, when she sang a recital of German Lieder in the Mozarteum—the inner sanctum of that shrine city of Mozart—the local critic reported: "Her achievement cannot be placed within the scale by which European artists of rank are evaluated. Only the often abused term 'phenomenon' could do her justice."

THE "PHENOMENON" went on to fill engagements in

other cities of Germany and Holland and signed contracts for many repeat appearances before she returned home for her annual North American season.

The artist has consolidated her position as a prima donna soprano of the Vienna Opera. She continued to fill the house for every performance of "Butterfly." As the pathetic Annina in "The Saint of Bleeker Street," she scored another personal triumph. "Singer Hailed," headlined a special report cabled to the New York Times. "Camilla Williams is a sensation." "A miraculously beautiful voice." "A magnificent artist." "Her voice is warm, full of feeling and pure, the perfect instrument to supplement her acting." These are but a few of the tributes showered on her by the Vienna press.

BORN IN Danville, Va., the youngest of four children of a chauffeur to a private family, Camilla Williams worked her way through Virginia State college, graduating as "outstanding member of her class." She had started a job as school teacher when the College Alumni Association created a special scholarship to send her to Philadelphia for further training of the naturally beautiful voice that she had been developing and demonstrating all through her school years.

With further assistance from many friends and by taking odd jobs, the aspiring young singer was able to live in Philadelphia and to study with Mme. Marian Szekely-Freschl, who has been her mentor ever since. In less than a year she won the coveted Marian Anderson Award. The following year she

won it again, and also added the prize of the Philadelphia Orchestra Youth Auditions, which gave her an appearance as soloist with the orchestra. Other concert engagements began to come in as word of her exceptional talents spread.

# Lionel Hampton, Carmen McRae Set For Carnegie Hall

NEW YORK—Lionel Hampton and his orchestra will be presented in an unusual jazz concert in March at Carnegie Hall. The concert will be presented by Bill Fuller in association with Leonard Feather.



The latter, author of "The Encyclopedia of Jazz" and jazz editor of "Playboy," was associated with the Lionel Hampton presentation of the Hampton band's only previous Carnegie Hall concert in 1945. Feather, who will serve as narrator on the concert, will present Hampton with his award from "Playboy" as the jazz world's No. 1 man on vibes, an honor just accorded him for the third consecutive time in the annual poll, the biggest event of its kind in jazz.

Hampton and the orchestra will offer a cavalcade of some of the outstanding contributions made to his library through the years by Quincy Jones, Slide Hampton, Gigi Gryce, Milt Buckner and other leading composers.

Also featured in the concert will be Carmen McRae, hailed by critics as the most important new singing star of recent years and currently riding high with the success of her initial album on the Kapp Records label.

# Satchmo Plays For Yugoslav Lovers Of Jazz

LJUBLJANA, Yugoslavia (UPI)—A great big appreciative Satchmo Armstrong put on an after-midnight session Wednesday for 13,000 Yugoslav jazz-lovers who stayed six hours to hear America's ambassador of goodwill.

The show was scheduled to start at 9 p. m. but the concert hall was packed three hours earlier. The fans were so keen that the plane bringing Armstrong and his six-man combo from Austria was behind time.

Shortly before midnight, Armstrong and his band appeared on the stage. All still wore their traveling clothes and carried their instruments.

It was understood Armstrong planned to play only a few numbers. But the crowd's enthusiasm was so high, he decided to go on.

It was after 2 a. m. that the session ended. The musicians received a standing ovation from the happy fans.



# Like Ole Man River, Sid Bechet Keeps On A-Movin'

PARIS — In 1919, the world-famous conductor Ernst Ansermet said of New Orleans jazzman Sidney Bechet, "His own way is, perhaps, the highway the whole world will swing along tomorrow."

Ever since that day a large part of the jazz world has been swinging along trails blazed by Bechet the musician. And this month, the whole music-buying world is beginning to swing to a hit song written by the perennially youthful jazzman. The song in point is his BMI hit "Petite Fleur" written by the 63-year-old in 1952, and recorded with particular success by the English trombonist Chris Barber who, incidentally, isn't featured on his own hit recording.

Although jazz has become an internationally recognized cultural force, Ansermet's kind words for it and for Bechet in 1919 were a landmark in jazz criticism. The occasion was a London concert by Will Marion Cook's Southern Syncopaters, of which Bechet was a star. Astonished by the virtuosity and endless improvisation and flights of the young New Orleansian, Ansermet wondered how Bechet was able to improvise music that seemingly departed from the written score and yet fitted so intricately into the ensemble. Bechet's reply was, "I just go my own way."

SIDNEY BECHET has been going his own way almost since the 14th of May, 1897, when he was born in New Orleans. A natural musician, he began playing when he was a child. At the age of 14 he was performing with some of the today-legendary marching and jazz bands of his home city. By 1913 he was a member of King Joe Oliver's band at the delightfully named Fewclothes Cabaret. When he left New Orleans in 1917 to tour with a stock company, Bechet was famous for his beautiful tone and brilliant ideas.

Following his 1919 tour of Europe, Bechet made the continent his home until 1922, when he returned to New York for several years. Collectors still offer high prices for the rare platters he made with Louis Armstrong and others during the next three years.

RETURNING TO Europe in 1925 with a revue, Bechet blazed another jazz trail, one along which musicians have recently followed his lead with increasing activity. He toured Russia. Official soviet history doesn't record whatever impact he made on Russian jazz musicians, but on occasion he has reminisced that "the cats liked us." In 1939, Bechet once more returned to New York to play with bands and small jazz groups. Eventually, he decided to leave music complete-

ly and become a tailor. The renaissance of interest in New Orleans jazz brought him out of retirement. For the next decade, his was one of the most familiar faces on many a Gotham swing joint's bandstand.

At the end of the war, Bechet made trip number three to Europe where he has stayed since except for brief visits to New York. His playing and compositions have made him one of the most popular musical figures in France. It is said that when he plays the famous Olympia Theatre in Paris the reception accorded him is comparable to that enjoyed by Chevalier. During the early 1950's Bechet blazed another jazz trail that's becoming well traveled these days. He wrote the music for the ballet "La Nuit est une Sorciere," which was performed in France with spectacular success.

His current and first hit song, "Petite Fleur," was recorded by Bechet and a group of French jazzmen in 1952 on the Vogue label. Although Bechetophiles around the world

made much of the platter, it was the Chris Barber recreation of the Bechet performance that finally pleased the fancy of the record-buying public.

So the way that Sidney Bechet has gone these years, from New Orleans to New York, Paris, London, and points east, "the highway the whole world will swing along tomorrow," brings him in 1959 to the top-ten list of the music that is America's favorite.

## LOVELY LADIES

### Leontyne Price Helps Open Opera's Doors

NEW YORK — One of the most brilliant names in modern operatic history is that of Leontyne Price, the most popular musical figure in the soprano who gave the role of Tosca a new excitement and glory. Miss Price helped blaze the operatic trail for other Negroes, and because of her intelligent handling of her exquisite voice, made critics unanimous in their enthusiastic acclaim.

WHERE BEFORE dark-skinned Americans were utilized only in plays calling for Negroes, Miss Price's "Tosca" brought to a vast TV audience the fact that

voice has no color. A gracious person endowed with magnificent talent, Leontyne Price takes new triumphs in her stride. Her next appearance via the concert stage will be an April 5 appearance in Washington, D. C.'s Constitution Hall under the aegis of the Women's Auxiliary to the Medico-Chirurgical Society and the Patrick Hayes Concert Bureau.

# Nat Cole Album On Quarter Moon Latest Release

new album, by Nat "King" Cole, "Night of the Quarter Moon," will be released by Capitol this week. Four tunes are in the package, including two from the soon-to-be-released picture "Night of the Quarter Moon," the title song and "I Whom It May Concern," the latter written by Nat and his sister-in-law, Nelson Riddle provides his usual flawless backing.

In the film, Nat essays a straight dramatic role, as well as singing. Starred with him are Julie London, John Drew Barrymore, Anna Kashfi, Dean Jones and Agnes Moorehead. Another Capitol artist, Ray Anthony, makes a guest appearance in the Albert Zugsmith Production for MGM release.

## PLAYS AT THURSDAY SYMPHONY



Miss Andrea Vacy, a Wheatley student, played with the Houston Symphony Thursday, March 5. The piano virtuoso was featured along with Kashmere Garden's Miss Elizabeth Walker in the First Movement of the Bach Concerto in C Minor. The two young piano artists, also performed with previous student concerts presented by the Houston Symphony in the Music Hall on Feb. 12 and Feb. 20.

Joseph photo



# Adele Addison, Opera Star To Be Given Special Award

NEW YORK — City Center Opera Co. will present Adele Addison, soprano, at the 1959 St. Mark's Methodist Church Choir Award, in the form of a beautiful bronze plaque, Sunday at 3:30 p.m., for her outstanding work in oratorio, concert and opera.

The award sponsored by the Choir of St. Mark's Church, 137th street and St. Nicholas ave., of which Dr. Charles L. Warren is pastor, will be presented to Miss Addison by Julius Rudel, General Director of the New York City Opera Company, at the annual Martha Washington Tea. Previous winners of the award were: Robert McFerrin and Mattiilda Dobbe.

Prior to the award presentation, from 3:00 p.m. to 3:30 p.m., Van S. Whitted, will be heard in an organ recital. Four great artists will honor Miss Addison in a concert. The artists are Martin Aronson, soprano, 1958 winner of the Metropolitan Opera Audition of the Air; Georgia Davis, contralto, 1957 winner of the American Theatre wing Award; Andrew Frierson, leading bass, City Center Opera Company, and Carol Brice, contralto, internationally famed recitalist, with Jonathan Brice at the Steinway.

The St. Mark's Methodist Church is very proud to have two of their choir soloists who have become members of the Metropolitan Opera Company. Robert McFerrin, baritone, and Gloria Davy, soprano, whose voice has been heard in four performances of the "Magic Flute" and two performances of "Aida" this season.



ADELE ADDISON

## MUSIC

PAUL HENRY LANG  
New York Philharmonic

### CARNEGIE HALL

Conductor: Leonard Bernstein; soloists: Adele Addison, soprano; John McCollum, tenor; Rutgers University Choir; E. Austin Water, director; Suzanne Bloch, lute.

The last of the season's Philharmonic concerts presented a fine old repertory piece, Brahms' First Symphony, that very one loves and admires. It is earnest and profound, strange in the world of Liszt and Wagner, and its somewhat over-worked counterpoint surrounds it with an

arcane halo. The first half of the program, though the music was more than twice as old, seemed much fresher, optimistic, and forward looking. Handel's "Ode for Saint Cecilia's Day" is not one of his tremendous dramatic works. Though it has three magnificent choral numbers, it consists of a poetic and idyllic nature. This is English musical territory, no one but an "English" composer could have set Dryden's ode, and indeed, this is perhaps the handsomest tribute Handel, a British subject, paid to Purcell.

The "Ode for Saint Cecilia's Day" is also one of those works in which Handel's penchant for borrowing music from other composers is very much in evidence. But what difference does it make? What is borrowed becomes absolutely Handelian—how he does this no one can explain.

As one listens to the delightful arias and recitatives, the conviction grows that Dryden must have received suggestions from a musician (Handel was not the first one to set the text), because the little genre pictures are an invitation to the composer to exhibit the charms of instruments as combined with the voice.

One after the other they have their little acts — cello, trumpet, flute, lute — each one offering a different mood and picture. Then with the organ, her traditional instrument, St. Cecilia herself appears. The Philharmonic Society deserves congratulations for abandoning the old Carnegie Hall juke box for a reconstructed small Baroque organ which recalled the beautiful little portatives the gentle saint plays on the numerous fine paintings dedicated to her.

Though poetic and suave, the "Ode" has choruses of extraordinary plasticity, the final chorus being one of the most extended of Handelian murals. They are composed with extraordinary freedom from "worked" counterpoint, with a miraculously light hand and supple imagination. It was this that emphasized the contrast with Brahms, and I was sorry that the symphony was not played before the "Ode." Brahms suffered from the comparison even though Mr. Bernstein conducted it with fervor.

The performance was quite good, though it would have been more satisfying with a smaller orchestra. Mr. Bernstein's tempos, phrasing and "moods" were all convincing and musicianly, and when only part of his orchestra played the general impression was ingratiating. But the first chorus, which is a rather transparent madrigal, was a bit suffocated, and some of the arias were on the massive side. On the other hand, the final chorus, and such numbers as the trumpet aria, the march, and the flute

aria were delectable.

Adele Addison did some fine singing, but in the higher regions her voice sounded a little strained and on the whole the vocal line was a bit cool. John McCollum was more nearly in the Handelian groove. The real heroes of the afternoon were the instrumentalists notably Laszlo Varga, whose cello solo was warm and beautifully articulated. The Rutgers University Choir was solid and well-tuned.



Adele Addison, soprano, in rehearsal.

## Music: Handel Tribute

Philharmonic Offers  
'Ode for St. Cecilia'  
by HAROLD C. SCHONBERG

THE closing Friday afternoon concert of the New York Philharmonic's 116th season paid tribute to Handel. Leonard Bernstein conducted the "Ode for Saint Cecilia's Day," with Adele Addison, soprano, and John McCollum, tenor, as soloists. There was an organ continuo, played by Bruce Prince-Joseph on a portatif built by James Palsgrove. In lieu of harp-chord continuo, Suzanne Bloch played backgrounds for Miss Addison on the lute. Various Philharmonic musicians contributed solo bits, and the

chorus was that of Rutgers University.

The Handel ode, set to Dryden's poem, is seldom heard, and it provided a fitting close to the Philharmonic's observances of the 200th anniversary of the composer's death. Especially compelling in this work is the final fugue, a gorgeous affair worked out in almost a Bachian manner.

Another wonderful moment is the solo for soprano, "Soft Compelling Flute," in which Miss Addison, stanchly backed by John Wummer, the Philharmonic's flutist, sang with style, taste and musicianship. Few singers handle this kind of music with more sympathy. And authority, too; for while her voice is not one of great amplitude, it is securely pro-



Adele Addison

## The Program

NEW YORK PHILHARMONIC, conductor, Leonard Bernstein; Adele Addison, soprano; John McCollum, tenor; Suzanne Bloch, lute; Rutgers University Choir. At Carnegie Hall. Ode for Saint Cecilia's Day.....Handel  
Symphony No. 1.....Brahms



used and has a silvery texture and a perfect placement.

Mr. McCollum handled his assignments clearly, and his enunciation, too, was a model of understandably sung English. The chorus sounded well balanced and it handled the final fugue not only with spirit but also with good quality of tone. If there were a few slight imbalances, it was no more than might be expected of a college group. But the young, enthusiastic voices more than make up for a technical lapse here and there.

As for Mr. Bernstein's contribution, it sounded well thought out to this listener. Scholars might dispute detail—scholars are always disputing detail; it is their job—but it is idle in this day and age to expect a point-for-point duplication of instruments, conditions and ornamentation that prevailed in Handel's day. Mr. Bernstein showed enterprise in programming this seldom-heard work, and he conducted it with reliable rhythm, without eccentricity, and without any attempt at artificial buildup effects.

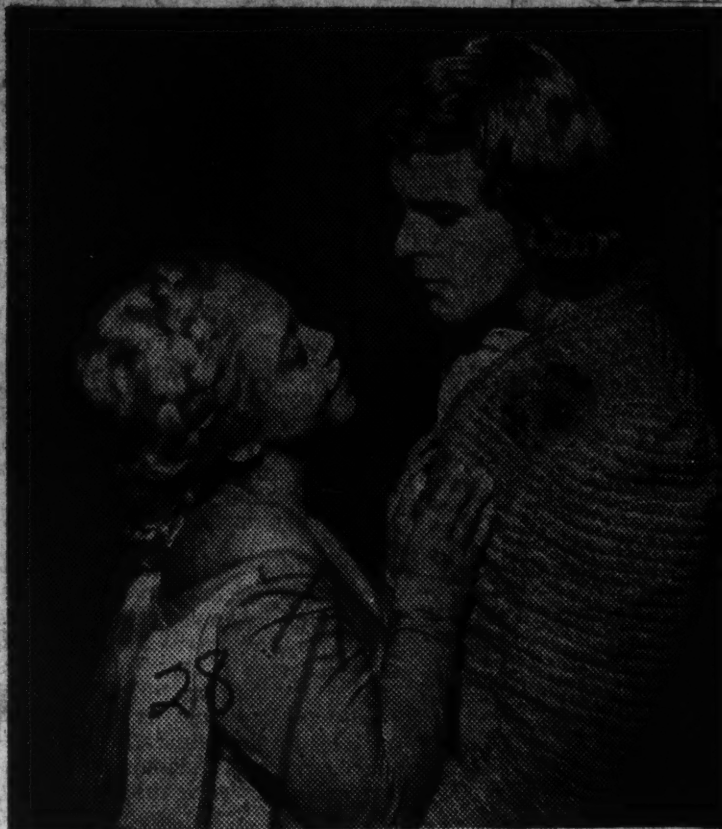
Nor did he attempt to glamorize the Brahms First Symphony, the other work on the program. This was a performance with rather leisurely tempos and a good deal of personality that never became mannered, though once in a while it threatened to. It was only in the coda of the last movement that Mr. Bernstein released the brakes—and that is exactly what Brahms asks for.

In any case Mr. Bernstein's head-long rush here was under control. The Philharmonic played beautifully for him, and it was a splendid finish to the last week-end of Mr. Bernstein's provocative first season.



SOLOIST—Adele Addison, soprano, in Handel's "Ode on St. Cecilia's Day" with the Philharmonic this week.

## Music: An Elusive Opera



Vince Finnegan

Adele Addison and John Reardon in "Pelléas et Mélisande"

*The New York Times*  
Washington Society Sings 'Pelleas'  
Adele Addison, John Reardon in Cast

Sat. 11-24-59  
by HOWARD TAUBMAN  
Special to The New York Times.

WASHINGTON, Nov. 20—The sum of the Opera Society of Washington's "Pelléas et Mélisande" is greater than the parts. The explanation lies in the artistic conscience that animates the company and in the stress on ensemble that results.

It is a measure of the youthful organization's standards that it tackled the Debussy-Maeterlinck opera at all. There is no indication that "Pelléas" has ever been performed in the capital. No opera in the repertory is more difficult and elusive even for the most experienced troupes. But the Opera Society has no interest in anything save the finest. Its other presentations this season are "Don Giovanni" and "Otello."

"Pelléas," which had the first of three performances at the Lisner Auditorium last night, wove its spell for a large audience because the performance caught the mood of mystery that broods over the piece. Not all the individual performers rose to the

challenge of their roles; yet the opera did not fail of its effect.

The principal heroes of the occasion were Paul Callaway, the conductor, and the members of the National Symphony Orchestra. The half-tints, the tremulous allusions, the sense the opera gives that we are lost, vulnerable, pulled by forces beyond our control—all these things made their most telling impact from the pit.

One uses the word pit with considerable poetic license. There is a pit in the Lisner Auditorium, but it accommodates only half the orchestra. The other half sits where the first two rows of seats normally would be. Presumably the cultural center being planned for Washington will remedy a defect of this sort.

In the meantime, it was Mr. Callaway's duty—and his orchestra's—to mix its tones so that they had balance and color. Their success was impressive. The score was played

with memorable taste and refinement. Mr. Callaway has penetrated deeply beneath the surface of Debussy's seemingly enigmatic writing. He brought up a performance full of atmosphere and compassion.

Adele Addison was a touching Mélisande. She has a flexible, delicate soprano, and she knows how to mold her phrases with vocal and musical subtlety. For a first time in one of the most exacting and yet fragile roles in the repertory this was an admirable achievement. There is room for even greater depth and sensibility, and Miss Addison has the discrimination to seek for further growth.

The Opera Society deserves a pat on the back for not worrying about the conventions of casting. Miss Addison is a Negro, and the usual routine is to have Negro singers appear in roles not in conflict with the color of their skins. Roles like Aida and Ambrasro have always been regarded as right, though the Metropolitan Opera has not been inflexible in this respect. Miss Addison was made up effectively; she looked like Mélisande just as a white soprano can be made up to resemble Aida.

John Reardon was the Pelléas, a role high baritones can manage with impunity. He moved convincingly, and sang intelligently. Kenneth Smith as Arkel, Regina Sarfaty as Geneviève and Carl Gilbert as Yniold were in the frame. Gene Boucher made a brave attempt at Golaud, but this is too difficult a part for a young singer. Golaud is the dramatic catalyst; he needs to be possessed by a dark intensity. None of these performers reached a high interpretive level; yet all merged into an affecting, believable entity.

Bliss Herbert's staging was imaginative. Jack Brown's sets were evocative, though the props and solid forms were modest. James Waring's lighting was a valuable contributor.

The Opera Society used symbolic projections on a scrim during the orchestral interludes. Because of backstage technical difficulties not everything worked perfectly. But the idea was excellent. A ring, a furled banner, the handle of a sword emblazoned on the scrim were powerful reminders of the emotions Debussy's orchestra was discoursing and portending.



# Adele Addison Charms Boston

By SAMUEL A. PERRY JR.

BOSTON (ANP) — Adele Addison, appearing in a brilliant recital at New England Conservatory's Jordan Hall, had the critical writers of the classical music world searching for superlatives to describe her singing. Old adjectives just didn't fit.

Typical of the reviews was that of Robert W. Dumm, Christian Science Monitor, the only local newspaper published at this writing. Dumm commented:

"There is a voice like a hummingbird about to fly, looks and gestures that compel attention, and an ability to put herself into each song so entirely that the composer, himself, shines through."

Miss Addison closed her delightful recital with a selection of spirituals. Her audience enjoyed every minute of the evening. As Mr. Dumm enthused: "It was everything you could ask of art; it probed and searched, purified and edified; it was Adele Addison singing as magnificent a recital as one can ever hope to hear."

## Music: Finale at Lenox

*James*  
*Beethoven's Ninth, Led*  
*by Munch, Ends Fete*  
*New York N.Y.*

By ROSS FARMENTER  
Special to The New York Times.

LENOX, Mass., Aug. 9 — The twenty-second Berkshire Festival ended at Tanglewood this afternoon. For the fourth successive summer, Charles Munch closed the festival with Beethoven's Ninth Symphony. Thus many listeners streamed away from the grounds with the "Ode to Joy" still humming in their heads.

All day the weather played blind man's buff, with the bandage of clouds seldom being off the eye of the sun. Nevertheless, the final concert drew 12,892 persons. This, added to the 12,343 of last night, made a total attendance for the whole festival of 181,715. This is a record and considerably higher than last year's record-breaking 168,772.

The Ninth Symphony has often been associated with the Berkshire Festival. Serge Koussevitzky led it at the first concert of the then-new Shed in 1938. And he also used it to close the festivals of 1942, 1946 and 1947. It proved a cyclically apt ending for this year's festival, for on Friday night the week-enders heard Beethoven's Fantasy for Piano and Chorus, which many have looked on as a preliminary sketch for the choral close of the Ninth.

For this year's Ninth, Dr. Munch used the Festival Chorus, made up of students of the Berkshire Music Center. The soloists were Adele Addison, Soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, baritone.

The performance was a memorable one. Dr. Munch led the massive symphony as if it were a culminating experience of his life. His grasp of the score was absolute, and his authority as an orchestral technician immense. And, in

addition to this knowledge and skill, he brought a spiritual intensity to the work that inspired all his forces to give him their utmost.

Thus the first movement seemed superhuman in its dimensions. In the second, the drums thundered out in a tonal framework that was big enough to contain such sonorities. The Adagio sang flowingly on a high level of sustained feeling. And the last movement emerged as it should, as the logical culmination of all that had gone before.

The young choristers sang with a whole-hearted outpouring of tone, but also with suf-



Adele Addison

ficient control to give the right emotional coloration to the varying verses. They even could keep up with the break-neck pace of the almost frenziedly joyful close. The performance deserved the cheers it drew.

Pierre Monteux shared the podium with Dr. Munch in this year's festival. He conducted a concert in each of the last four weeks. His final contribution was last night's program, which formed the middle wing of the all-

Beethoven week-end. It consisted of the Overture to "Fidelio" and two symphonies, the "Pastorale" and the Fifth.

As always, his composure quickly descended upon the members of the orchestra, and in the "Pastorale" the playing became relaxed and transparent, with each instrument sounding clearly with its own distinct timbre. And the audience was well able to appreciate the shepherd's song of joy after the storm, for in the afternoon before the concert the Berkshires had been veiled in just such a drumming rain as Beethoven depicted.

After the relaxed "Pastorale," the mood changed, and Mr. Monteux proved himself as much a master of the stern drama of the Fifth as he had been of the more genial Sixth. And in the rousing finale, when climax followed climax, the orchestra maintained its transparency of tone, at the same time as solo passages stood out clearly. In the finale, the men of the double basses, in particular, covered themselves with glory.



# Music: Marian Anderson

## Singer Offers Wide-Ranging Program

Before 2,500 in Carnegie Hall

companiments for the encores from memory.

By ROSS

MARIAN ANDERSON

Marian Anderson used to be an annual event in New York, so it was like old times Sunday night at Carnegie Hall when her single Manhattan recital of the season fell on Easter. There was an audience of more than 2,500 to welcome her.

As an interpreter, as a mistress of dramatic projection and as a compassionate human being of moving sincerity, the contralto was as impressive as ever. It must be said sadly, however, that the years have taken the toll of her vocal resources.

For an early part of her program Sunday, her voice was thin, reedy and shaky. And later, when she was able to summon up more volume, it was not always under the surest control. As a result, her selections that were most effective were not those that called for bel canto but those that had the most drama and those that called for depth of religious conviction.

In the dramatic class were Schubert's "Der Doppelgänger" and "Der Erlkönig". In the latter Ahle's "Ardent Longing," which begins with the words "Come Jesus Lord, O show Thy face."

Mozart's "Die Ihr des unermesslichen Weltalls," a group by Richard Strauss and songs by Sibelius and Rachmaninoff were among her other selections from the standard repertory. And all of them were communicated with imagination, insight and a grasp of style.

At the end Miss Anderson came to the spirituals and here she did her finest singing of the evening. "Done foun' my lost sheep," "Lord I can't stay away," "Hear de Lambs a' cryin'" and "Roll, Jerd'n Roll" were the ones on the printed list. For encores she did "All God's chillun" and "He's got the whole world in his hand." As in the past, Franz Rupp was the accompanist, and he increased the sense of familiarity of the evening by playing the ac-

## Marion Anderson School Dedication Witnessed By 500

Los Angeles, Calif. Mar. 24 — "Peace in your heart can bring it into the hearts of all of us."

So opined Marian Anderson, world famed contralto and UN delegate, to approximately 500 persons attending the dedication Sunday of Marian Anderson Elementary school in Willowbrook.

"It is a tremendous honor to have such an edifice named for me," she declared. "I can't tell you how insignificant I feel."

Among others taking key roles in the dedication were: Joseph A. Foster, clerk, Willowbrook board of trustees; Mrs. Earlene Aaron, PTA president; William Encinas, principal, Marian Anderson school, and Myrtle Montgomery, student body president.

Gilbert W. Lindsay brought greetings and a citation for Miss Anderson from the County Board of Supervisors while Dr. C. C. Trillingham, superintendent, represented Los Angeles County schools. Dr. Paul F. Lawrence is superintendent of the Willowbrook School district. John C. Thomas heads the board of trustees.

The \$840,000 Anderson school, an attractive one-story building, opened in December.

## Miss Anderson in Baltimore concert

NEW YORK — Marian Anderson, the great American contralto, will appear in concert at the Lyric Theatre in Baltimore on Monday evening, April 13.

Miss Anderson is currently on her annual coast-to-coast tour of the United States.

A perennial maker of headlines, Miss Anderson made news in recent months with her extraordinary tour of the Far East for the U.S. State Department, a tour recorded on film

by Edward R. Murrow and Fred A. Friendly and shown on television under the title "The Lady From Philadelphia."

## Marian Anderson to Appear in Concert at KRNT Theater Sat.

Marian Anderson, the noted contralto who will appear at KRNT Theater at 8:30 p.m. on Saturday will readily agree that a sewing machine, typewriter, phonograph, electric stove and recording equipment are quite a load to carry on a tour of 50 cities.

Miss Anderson knows the burden it represents from experience. For



MISS ANDERSON

when she began her annual tour, she was convinced that each of these items was indispensable. And in addition, there were three bags of concert gowns, complete clothing changes for Winter or Summer climate, two bags of shoes, another for hats, and a full valise crammed with correspondence she was sure she would answer on the road. In all, there were 22 pieces of "necessary" luggage.

When Miss Anderson returned from each tour with untouched typewriter, suitcase, unanswered correspondence, an unplayed phonograph, and several other pieces of luggage which were merely carried from railroad station to hotel and vice versa, the singer reluctantly decided to dispense with a few items.

The new left at home gradually reduced her load to six bags. This year, however, it is only five for the sewing machine which is often accompanied her on the concert circuit as well as this trip. It proved useful in the past for making curtains for the guest room in the singer's home near Danbury, Conn.

## MARIAN ANDERSON WILL SING ON C.B.S.

Signed for Coca-Cola TV Variety Show — Jackie Cooper Series Bought

By RICHARD F. SHEPARD

Marian Anderson will star on the new Coca-Cola Company special TV variety show next month.

The Columbia Broadcasting System show may put Miss Anderson into a Grand Canyon setting, one of the longest backdrops ever seen on television. The program "America Pauses for the Merry Month of May," a one-hour film and live TV in various parts of the country.

The singer is the first star to be signed for the telecast, second of several specials by the sponsor. It will be seen Monday, May 18, from 8 to 9 P. M.

A half-hour adventure series starring Jackie Cooper has been bought by sponsors for showing on the C. B. S. television network at 10 P. M. Monday next season.

The series, called "Hennessey," is being produced by Mr. Cooper's own company. It is about a Navy physician. The advertisers are the P. Lorillard Company and the General Foods Corporation. It had been reported previously that "Nero Wolfe" would be put into the Monday time.

## Marian Anderson At Carnegie Hall

Marian Anderson made her only Carnegie Hall appearance of the season last night, when the noted contralto opened her program with three unfamiliar early works and closed it with a group of spirituals. The two intervening groups were devoted to songs by Schubert, Strauss, Sibelius and Rachmaninoff.

The unfamiliar works were "Ardent Longing" by Johann Georg Able, a seventeenth-century German; "Bright Phoebus" by an eighteenth-century Englishman, James Hook; and Mozart's solo cantata, "Die Ihr des unermesslichen Weltalls." The Able work had a particularly engaging simplicity and Miss Anderson captured its blend of patient and more impatient devotion both in vocal hue and emotional atmosphere.

The evening's most memorable feature, however, was the group of spirituals, in which Miss Anderson's singing had a breadth and power and span of color which had sometimes been lacking earlier in the concert. The impressiveness of these interpretations was not only a matter of vocal gratification, but also one in which her exceptional artistry emphasized the essential atmosphere and directness of this music without any hint of sophistication.

The singing of the German groups was marked by Miss Anderson's characteristic and objective devotion to the music, but was less illustrative of her voice at its best. The expressive poignance of Schubert's "Der Erlkönig" was, however, convincingly realized, and the songs which followed were persuasively presented in vocal hue and projection of mood. But the spirituals were the crown of the evening. Franz Rupp provided sympathetic and skilful accompaniments.

F. D. P.



# Marian Anderson Gets Role in May Feature

**RICHARD F. SHEPARD**  
The New York Times Service

**NEW YORK** — Marian Anderson will star on the next Coca-Cola special TV variety show in May.

The Columbia Broadcasting System show may put Miss Anderson in a grand canyon setting, one of the longest backdrops ever seen on television.

The program, "America Pauses for the Merry Month of May," is done in tape, film and live TV in various parts of the country.

The singer is the first star to be signed for the telecast, second of several spots by the sponsor. It will be seen Monday, May 18, from 8 to 9 a.m.



**Marian Anderson**  
Grand Canyon setting

## Marian Anderson Makes Musical History on Coca-Cola TV Show

**NEW YORK** — Marian Anderson, great singer of all time, was the star of the Coca-Cola special telecast May 18 (CBS) in the "America Pauses for the Merry Month of May" show which came forth in all its splendor and beauty with Yosemite as the backdrop.

NOTES ON Miss Anderson's private life, seldom mentioned, makes one aware of the true greatness of the singer, and the

gentle approach to her private life.

She confesses she hasn't taken a nap since she was a baby, but has the happy knack of making the transition from a rigorous concert tour to her "at home" schedule without a jolt.

Married to "Razz" Fisher, architect, a member of the well-known Wilmington, Del. Fisher family, the diva is always thinking of home when she is on tour. "I love my home," she says, her eyes sparkling. And you know she means it.

**SHE ADORES** doing over furniture. In her Fifth Ave. apartment she has a beautiful old settee which she covered in deep turquoise antique satin. She and her husband do over the furniture themselves; it's part of the "togetherness" she yearns for, but misses a lot because of her work.

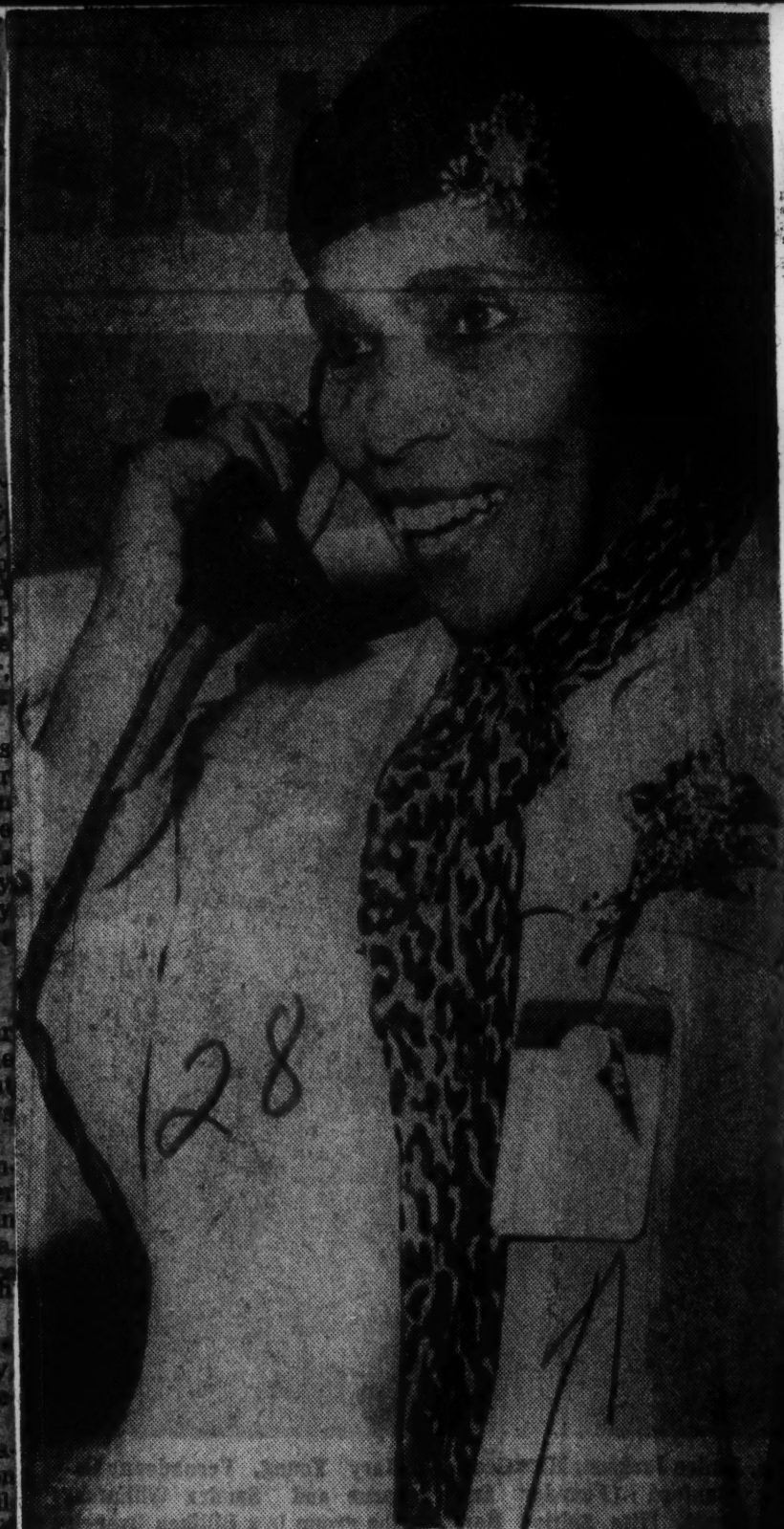
She loves her garden, but has little time to spend in it. As for socializing and entertaining when she is off tour, Miss Anderson says, "My husband understands perfectly when I want to stay home after a tour. We have very nice neighbors and we exchange visits."

**THE FISHER HOME** is near Danbury, Conn. Although she doesn't pretend to be a great cook, Miss Anderson is always collecting recipes.

Extremely devoted to her family, the star surprised her mother May 13 on her 86th birthday in the family home in Philadelphia. Together with her sisters Alice and Ethel, the diva enjoyed each moment of the reunion.

Miss Anderson had enjoyed a salute with stars Art Carney, Herb Shriner and others, just before going to Philadelphia.

A lovely, poised woman, Coca-Cola is to be congratulated on bringing her into the view of millions on its Merry Month of May telecast.



MARION ANDERSON

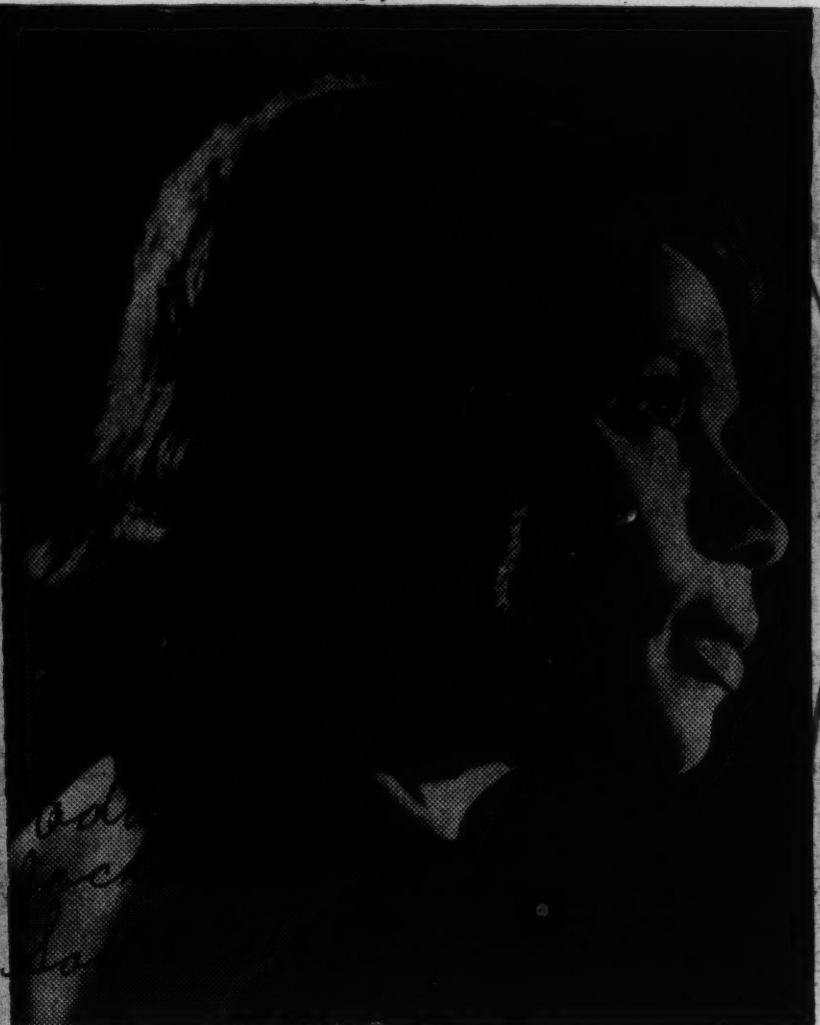
## Stars Galore Will Join Marian Anderson On TV

Dancer Carol Haney has been signed to join Marian Anderson in the all-star cast of "America Pauses for the Merry Month of May" Monday, May 18, 8:00-9:00 p.m., (EDT) on the CBS Television Network.

As in "America Pauses for Springtime," the new program will spotlight entertainers in locales throughout the United States. Where Carol Haney will dance hasn't been determined, although a proposed locale — Boulder Dam — has been definitely ruled out.

Nov. I thought very many of the speeches made, and I think that Mr. George Meany and Mr. Charles Zimmerman did exceptionally well in supporting





**ON AMERICA PAUSES**—Internationally famous concert singer Marian Anderson was one of the bright attractions of last Monday's star-studded CBS-TV spectacular sponsored by The Coca-Cola Company under the caption, "America Pauses for the Merry Month of May." Closing the hour-long Burgess Meredith-hosted TV-tour of the nation, Miss Anderson appeared in a scenic Yosemite National Park setting from which she offered two famous songs—"My Lawd, What a Morning" and "He's Got the Whole World in His Hands." Also appearing in the TV package was the Bill Matthews Combo, headed by a Louis Armstrong contemporary, which performed in an early morning New Orleans street jam session with five other Dixieland jazz bands, who supported popular singer, Connie Russell.

## Marian Anderson Holds 2,500 Spellbound in Concert

By Frances Hawthorne

Marian Anderson, the world's great lady of song, held an audience of over 2,500 persons spellbound in her third Des Moines concert appearance at KENT Theater last Saturday evening.

From the moment the curtains rose, the renowned contralto, accompanied by her talented pianist,

Franz Rupp, held the rapt attention of her listeners, many of whom were hearing her for the second or third time. Scarcely had the last note fell on each rendition, than thousands of hands thundered their ovation, as she, with bowed head, graciously accepted the tribute.

### Incomparable Artistry

With incomparable artistry, range in octaves, expressions and emo-



**SINGS TONIGHT**—Marian Anderson, contralto, heard in Carnegie Hall recital.

tions, she weaved a magic of songs, of joy and anguish, with almost unbelievable ease. Dominating her concert were Schubert numbers. It ended with time honored Negro spirituals. After her fourth encore, "Heaven, Heaven," she sang, "Ave Maria," the song which the audience wanted to hear before reluctantly relinquishing her. This time, a greater tribute was extended her. After the last note . . . seconds ticked off the hushed silence, as if the audience, as one held its breath. Then came the final ovation . . . more thunderously than before.

Encores

## Marian Anderson Before Legislature Speech



"The Lady from Philadelphia," Singer Marian Anderson pauses for a little conversation with the Lady from Iowa, Mrs. M. C. Loveless, wife of Iowa's governor, before Miss Anderson spoke to a joint session of the state legislature last

Friday morning. The famed contralto was introduced by Gov. Loveless who accompanied her to the house chamber with Mrs. Loveless.

She was at the joint session at the invitation of the legislature in observance of the Lincoln Sesquicentennial. Photo courtesy of Des Moines Tribune.

Miss Anderson delivered most of her songs with closed eyes, as if unconsciously to eclipse all her personality but her powerful voice. Only during encores, and particularly, in "Comin' Thro' the Rye," did her direct expressive eyes, like jeweled lamps, sweep over the audience. It truly can be said that the Lady from Philadelphia, whose mother taught her the wise maxim, "Grace before Greatness," left each member of her audience with the feeling of having been touched by the grace and greatness of one—Marian Anderson.



# A Woman's World

Marian Anderson to  
Appear Here Apr. 11  
Marian Anderson, world-famed  
mezzo-soprano, will make her



AN EVENING OUT—The "Razz" Fishers enjoy a moment together during one of their evenings out in New York City. Miss Anderson and her husband make happy the evening they are entertaining informally on their Connecticut farm, attending intimate social affairs in the city.

## Opportunities So Few

### Guides Negroes See No Need To Study—Marian Anderson Sat. 10-3-54. P. 13

NEW YORK — Children of the Negro race go through school without grasping any reason why they should study, because they can see few career opportunities open to them, says Marian Anderson, concert contralto and UN representative, in the October Ladies' Home Journal.

Miss Anderson is one of eight prominent laymen and leading educators who debate the question a Right or a Privilege? The panelists are concerned with whether education beyond high school should be made

available to all young people — through wholly tax-supported schools — or should it be a privilege to be earned by ability.

ON THIS SUBJECT Miss Anderson says, "Many young people who cannot meet the admission requirements of first rate colleges definitely have something to offer a community, and need more than the high school can give them to develop it. They need a period in school after high school to find their footing... A sort of



MISS ANDERSON

and appearance in Iowa in two months when she gives a concert program at KRNT theater here April 11.

She will again delight midwest and local fans and music lovers with her renditions of opera and Negro spirituals. Not new to Des Moines, Miss Anderson has guest starred in the city on several occasions.

proving ground."

She raises objections to the present philosophies governing high school programs which make it necessary for all students to take such subjects as mathematics, language, literature. "Many people have talent of one kind or another. If this talent is not for the traditional academic subjects, very often they are lost in school. If a person wants to be a cartoonist, or wants to sing, or to engage in some other specialized pursuit, he has to follow the regular school pattern almost to adulthood before he can do much about it."

Among the other panelists participating in the Journal's third Forum on Education are Cartoonist Al Capp; Alfred M. Gruenther, American National Red Cross president; Victor G. Reuther of United Auto Workers, a college president and a college dean of admissions.

## Miss Anderson Is Guides Considered In Norfolk, Va. Lady Veep Poll Sat. 10-3-54.

NEW YORK—The great singer, Marian Anderson, was listed as one of the 70 women named as vice-presidential material in a recent Women's News Service poll of women's page editors of the nation's newspapers. Not one of the women who made selections in the polling represented a colored newspaper, however.

Miss Anderson was given recognition in the poll alongside other national and international luminaries including newspaperwomen, wives of Congressmen, motion picture and TV actresses, university and college officials, businesswomen, authoresses, industrialists, and others.

The women most mentioned in the poll had considerable political experience and included

Mrs. Eleanor Roosevelt, Senator Margaret Chase Smith, and Mrs. Clare Booth Luce. Mrs. Richard Nixon, wife of the Vice-President, also received recognition.

That she has the ear and eye of women of the world was proven by Miss Anderson on her widely-heralded tour under State Department auspices last year. That tour, which was recorded in the TV special "Lady From Philadelphia" showed Miss Anderson as a true ambassador from America to the peoples of the earth.

That Miss Anderson was of more than passing recognition was proven again when she was made an alternate member of the United States delegation to the United Nations.



MISS ANDERSON



## Marian Anderson cites lack of motivation in studying

NEW YORK — Many colored children go through school without being given any reason to study. They see few career opportunities open to them, says Marian Anderson in the October Ladies' Home Journal. Anderson is one of the eight prominent laymen and educators debating the question: "Is College Education a Right or a Privilege?" Miss Anderson also says:

"Many young people who cannot meet the admission requirements of first-rate colleges definitely have something to offer a community and need more than the high school can give them to develop it." She continued: "Many people have talent of one kind or another. If this talent is not for the traditional academic subjects, very often they are lost in school."



# Marian Anderson Stars On CBS-TV Monday, May 18

Marian Anderson, famous opera singer, will be spotlighted night of Monday, May 18 when she will headline a group of other stars on the CBS-TV spectacular "America Pauses for Merry Month of May" (7:00 p.m. Chicago time).

Miss Anderson has chosen some of her best loved songs including, "My Lawd, What a Morning," and "He's Got the Whole World in His Hands" for her performance. She will be photographed in the majesty of Yosemite National Park, for the background of her part in the program.

There will be a number of artists supporting Miss Anderson on the program. Among them Russell Arms, better known for her appearances on "Your Hit Parade," Ted Rooney, young actor son of Mickey Rooney; Martha Vickers, Art Carney who emceed part of the "Emmy" awards show; Carol Haney, Connie Russell, Molly Bee, the Four Aces, Burgess Meredith who will emcee the show and many others.

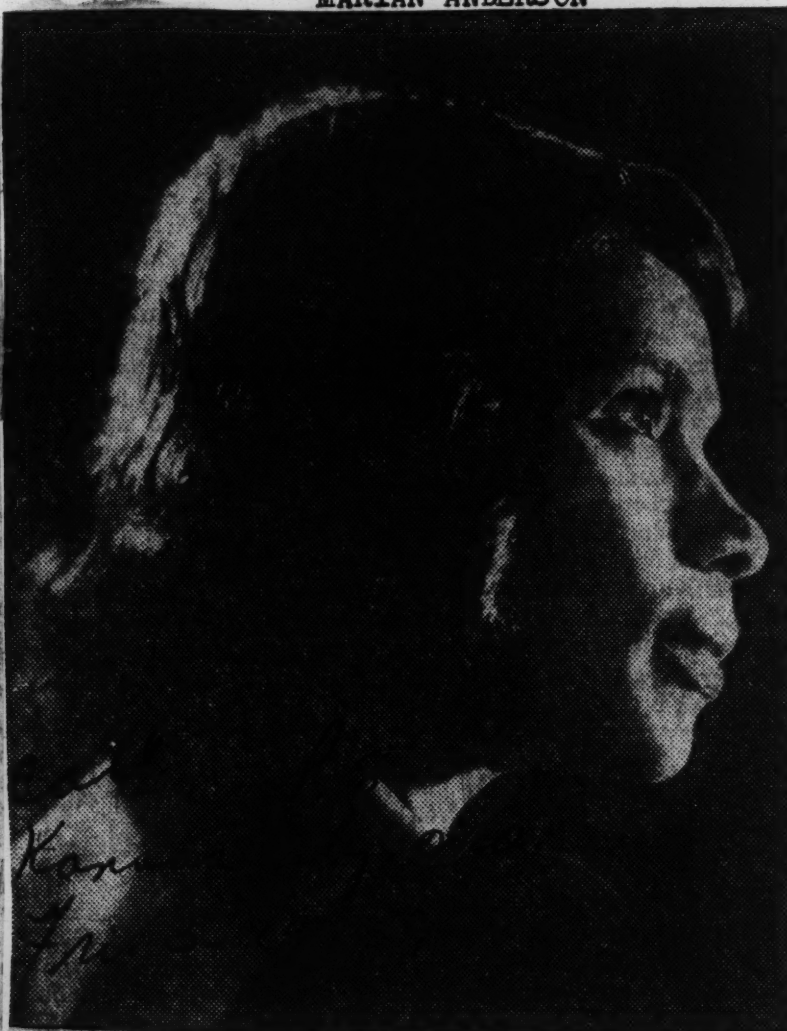
Most of the others on the program are known as "popular tune" singers. Miss Anderson will carry the long hair part of the program. The program is not all music and song. There will be some dramatic performances on the program.



## Double Honor

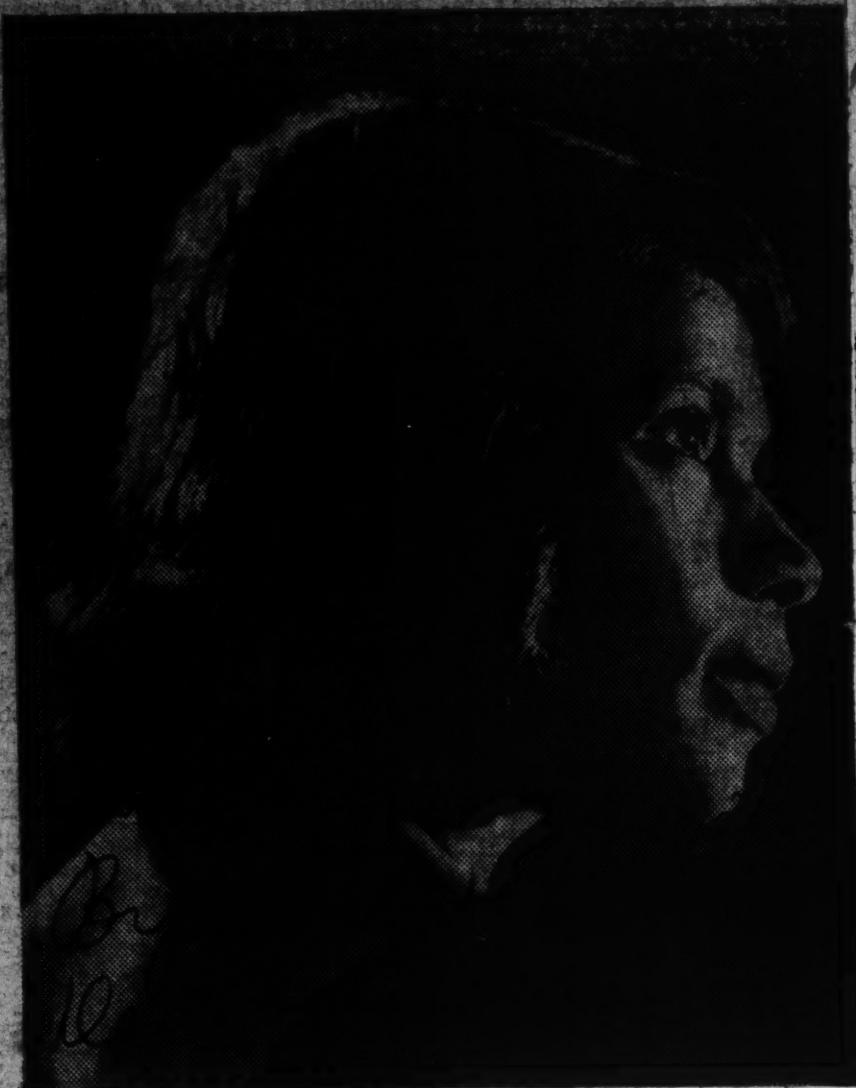
World famous contralto Marian Anderson of Danbury, Conn., not only will receive an honorary doctor of music degree at the University of Michigan in Ann Arbor on June 13, but also will be commencement speaker.

The Philadelphia-born artist will be the first woman ever to deliver the graduation address at the university, which will mark its 115th commencement.



**ON AMERICA PAUSES.**—Internationally famous concert singer Marian Anderson was one of the bright attractions of last week's star-studded CBS-TV spectacular sponsored by the Coca-Cola company under the caption "America Pauses for the Merry Month of May." Closing the four-long Burgess Meredith-hosted TV-tour of the nation, Miss Anderson appeared in a scenic Yosemite National Park setting from which she offered two famous songs—"My Lawd, What a Morning" and "He's Got the Whole World in His Hands." Also appearing in the TV package was the Bill Matthews Combo, headed by a Louis Armstrong contemporary, which performed in an early morning New Orleans street jam session with five other Dixieland jazz bands, who supported popular singer, Connie Russell.





Ann Arbor, Mich. — Marian Anderson, world famous American contralto, became the first woman in the history of the University of Michigan to be the guest speaker at its commencement exercises, last Saturday. The university also conferred upon Miss Anderson an honorary Doctor of Music degree. More than 4,200 U-M students received degrees.

## 2 Colleges Honor Marian Anderson

ANN ARBOR, Mich. — Marian Anderson, America's first lady of song, was awarded two honorary degrees during commencement exercises at two of the nation's leading colleges this season.

She was awarded the doctor of music degree from the University of Michigan here and at Northwestern University of Albion college, Albion, Mich.



At both the University of Michigan and at Northwestern, Miss Anderson was the only woman awarded an honorary degree.

At the University of Michigan, she was also the commencement speaker.

THE CITATION accompanying the degree from the University of Michigan said:

"**MARIAN ANDERSON** member of the United States delegation to the United Nations and cultural ambassador of her country to the world. A great contralto who, knowing the gift God granted her, has spent her life in perfecting it for others to enjoy. In singing to all peoples, she has interpreted for them not only men's sorrow and their burdens but she has lifted their spirits, giving meaning to their aspirations. Tolerating others' intolerance, she has defined the very essential of tolerance. This great lady, who on many occasions has shared with us her gift of song, The University of Michigan now proudly numbers among its alumni."

**OTHERS RECEIVING** honorary degrees at Michigan were Arleigh A. Burke, admiral and U. S. Chief of Naval

Operations, Navy Department; George R. Havens, professor of French at The Ohio State University, Columbus, Ohio; Basil O'Connor, New York lawyer and president of The National Foundation; Alan T. Waterman, director of the National Science Foundation, Washington, D. C.; and William W. Whitehouse, president of Albion college, Albion, Mich. Others who received honorary degrees during the Northwestern's 101st commencement were Fritz Z. Reiner, conductor of the Chicago Symphony orchestra; Raymond Massey, actor and producer, and Pulitzer Prize historian Bruce Catton.



# Marian Anderson Includes Sibelius Songs At Recital

By THEODORE C. STONE

In keeping with the noble tradition which Marian Anderson has maintained during her long career as a concert singer, and brought to her Orchestra Hall recital Sunday, April 5, a program of exceedingly interesting songs.

Ranging from very early songs of such composers as Johann Georg Ahle, James Hook, and the cantata "Die Thr der unermesslichen Weltens," by Mozart, to German lieder of Schubert, and Strauss the distinguished contralto cast a spell over her hearers as of old.

Miss Anderson has always presented programs of high order and has never strayed from her lofty spiritual inspiration which has become known and respected the world over.



Sibelius Anderson

During the course of this concert she sang not only songs of Schubert and Strauss which have become associated with her career, but included three of Jan Sibelius's songs which she had the honor to present many years ago, during her stay in Finland where she met the great Finnish composer personally.

Sibelius, one of the great giants of this age exclaimed when he heard her upon a visit to his home, "Your noble voice is too great for my humble abode."

Year after year, Miss Anderson has kept singing songs of known and unknown composers, but from

time to time she returns to songs of composers that have meant much to her in the way of inspiration and musical qualities.

On Sunday she turned to three of Sibelius' loveliest — "Was It A Dream," "Come Away, Death," from Shakespeare's 12th Night, and "Black Roses."

She has always loved Sibelius's songs and he loved to hear her sing them.

Yet, in hearing this great artist one can not help but marvel at her artistic preception and her ennobling tribute to the beauty of song. She stands as a shining institution and America has produced no greater musical personality to bring so much good will to her country.

Highly esteemed on every corner of the globe Miss Anderson's art stands as a symbol of human understanding and accomplishment.

No recital by this contralto would be complete without a group of spirituals for which she is justly famed. Included here Miss Anderson sang along with arrangements by J. Rosamond Johnson and Lawrence Brown, "Lord I Can't Stay Away," and "My Soul's Been Anchored in The Lord," by Chicago's own Florence B. Price.

Accompanied by Franz Rupp, the contralto is still one of the most unique concert singers on the scene. Together they are an unbeatable ensemble.

## FROM THE PAGES OF HISTORY

Honor-laden as few have been in the history of music, America's great singer, Marian Anderson, has already become a legend to millions across the world.

Winner of the \$10,000 Bok Award, the Spingarn Medal, fifteen Honorary Doctorates of Music, and countless other honors, she is represented in a mural in the Department of the Interior in Washington commemorating her Easter Sunday concert in 1939 for 75,000 at the Lincoln Memorial. She has sung three times in the White House, the second time for the

royal guests from England, King George and Queen Elizabeth. King Gustav Adolf conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yukosho medal; Finland has given her its esteemed Order of the White Rose and the Marshall Mannerheim medal, and other decorations have come from Haiti, Liberia, France and the Philippines.

Marian Anderson was born and reared in Philadelphia. At six, Marian appeared publicly in a duet with another little girl in the Union Baptist church singing "The Lord Is My Shepherd." At eight, Marian Anderson was announced as "the baby contralto;" earned her first fee, fifty cents; graduated from the junior to the "grown-up" choir, sometimes substituting for an absent soprano, tenor or bass.

When her father died, twelve-year-old Marian began to sing professionally in church concerts usually as an "assisting artist" to visiting performers.

After Marian was still in high school, the people of her church collected nickels and dimes into a fund for "Marian Anderson's future." A scholarship was given her by Mrs. Mary Saunders Patterson with whom she studied for nearly a year. Then under the auspices of the Philadelphia Choral Society the young singer gave a solo concert which provided for two years of study with Agnes Reifsnider of Philadelphia. Well-wishers next raised a fund for her to study with the late Giuseppe Boghetti, who groomed her for a competition which she won among 300 contestants in 1926. Her prize-winning appearance at Lewisohn Stadium with the New York Philharmonic Orchestra led to an engagement by the Philadelphia Orchestra. In the next four years, young Marian sang at Carnegie Hall and won a Julius Rosenwald scholarship. She gave her first European concert in Berlin in 1930; made a Scandinavian tour.

## MARIAN ANDERSON

In 1935 she gave a concert at Town Hall and then a month later at Carnegie Hall. Since then, Miss Anderson has sung before nearly six million listeners.

The Great Contralto made her debut as Ulrica in the revival of "Un Balla in Maschera" by Verdi at its first performance of the Metropolitan Opera season on January 7, 1955. She then made her first tour of Israel.

In September of 1957 Marian Anderson began a ten-week tour of India and the Far East for the U. S. State Department. With her went a crew from "See It Now," the Ed Murrow-Fred Friendly production for B. B. S. Television, and when the filmed record of her achievement was shown to the nation on December 30, an avalanche of editorial praise, newspaper comment and even speeches in the halls of Congress hailed Miss Anderson as the ardent spokesman of American democracy.

## On the Aisle

### Marian Anderson, Reiner Showcase, Callas Plans, Ravinia Changes

BY CLAUDIA CASSIDY

WHEN IT FIRST BURST into world fame Marian Anderson's voice was one of the great American primitives, a kind of primordial experience that could be a cloud of smoke by day, a pillar of fire by night. As such conflagrations often do it burned itself out before its time, and there are times nowadays when you have to stir the ashes to remember the flame. By contemporary American standards, Sunday in Orchestra Hall was one of her better days — I mean for those who hoped again to hear the singer, not just those who came late in her career to see the woman.

She is thinner now, and quite strikingly handsome, with that dark hair, those formidable cheekbones, and those not quite closed, inimical eyes. It is a struggle for her to start to sing, and once she is started you can not be sure that she can sustain. But there are moments when the old voice emerges — perhaps a suddenly glimpsed cavern-

touched her crest in the Strauss songs, in the encompassing unity of "Breit mein Haupt," in the soaring of the spirit in "Caecilie," and most of all in the winged ecstasy of "Staendchen," which struck straight at the spine.

Franz Rupp was, as always, what an accompanist should be.

## Reiner Showcase

Five of the Chicago Symphony orchestra's front desk men were Fritz Reiner's soloists Saturday night in an engaging performance in Orchestra Hall. Most surprising



Marian Anderson

of the virtuosi was Walfrid Kujala, a tall man with a tiny instrument, who explained by playing one of them why Vivaldi wrote three concertos for the piccolo, or little flute. It was a model of classicism warmed by Venetian charm. Not in the least surprising was Adolph Herseth's brilliance in a Haydn trumpet concerto, or Clark Brody's skill in McBride's "Swing Stuff for Clarinet and Orchestra," which unfortunately was not swung. Edward Druzinsky's brilliance at the Debussy harp could have used more rehearsal to give it better setting. The whole thing wound up with Sibelius' Violin Concerto played by Victor Aitay



with confidence, impassioned address, a pungent, sometimes acrid tone, and a streak of gypsy which finally took over the whole performance.

#### Some Callas Plans

Maria Meneghini Callas, summer is working out something like this: London concert May 5, four performances of Dallas "Medea" in London, starting June 22. She said she was taken back by the news, explaining that. Recordings include Rossini arias and stereophonic recordings at the Scala of "Lucia" and "Norma." The Paris performances have been called off.

#### Ravinia Changes

Adjustments in the Ravinia Festival schedule: Pierre Monteux will conduct the first week, now opening June 30. Walter Hendl, who relinquished the opening week but retains the second, will conduct the closing concert of the Chicago Symphony orchestra's six week season.

## Degree Honors

ANN ARBOR, Mich., June 14 (AP) —

Marion Anderson, the Negro singer, came to the University of Michigan to receive an honorary degree yesterday and earned only minutes before commencement exercises that she was to be the principal speaker.

She said she was taken back by the news, explaining that she had understood she was only to receive a degree and make a few casual remarks.

One night when I could not sleep I received a telephone call telling me that I would be expected to make a few remarks and receive a degree," she said. She added that the situation had not been made clear to her and that she had not prepared formally. Speaking extemporaneously to the 3865 students awarded degrees at the commencement exercises, Miss Anderson reminded them that the eyes of the world were on the United States.

"We have set for the world a very definite pattern and what we do is big news throughout the world," she said. "It would be nice if that news could be the kind you wouldn't be ashamed of."

"I know you love this country and that you know it will be no better than what you put into it," Miss Anderson declared. "But it might not be a bad thing at all if you made a present to yourself to see how people in other parts of the world live."

Miss Anderson was one of six persons given honorary degrees.

Others were Adm. Arleigh A. Burke, U. S. Chief of Naval Operations; George R. Havens, professor of French at Ohio State University; Basil O'Connor, president of the National Foundation; Alan T. Waterman, director of National Science Foundation, and William A. Whitehouse, president of Albion (Mich.) College.

## Marion Anderson

New York — Miss

Marion Anderson, the first Negro to be elected as a member of the Cosmopolitan club, women's social organization, it was disclosed last week. The club is 40 years old with 7,000 members and has numbered

on its roster a great many persons whose names are in the Social Register.





# Louie Says He's Going To Keep Blowing Horn

By JOHN HOERN

HIGHLAND PARK, Ill. — (UPI) — Louie Armstrong said Thursday he's going to keep blowing his horn "until I can't blow no more."

The iron man of jazz, who only a few weeks ago was laid up with a bad case of pneumonia in Italy, was sitting in a two-by-four dressing room backstage at the Tent-house (Summer) Theater just outside Chicago.

Satchmo was making his first U.S. appearance with his five-man "concert group" since he returned from a six-month tour of Europe. His beaming face could have matched the glow of his golden horn.

## LITTLE COLD

"Listen, Pops," he told an interviewer. "I didn't have nothing but a little cold over in Europe."

"Pneumonia! Haah! Where I come from, Pops, we weren't up on stuff like that. We just called it a cold."

Doc Pugh, Louie's valet, pushed through a throng of well-wishers outside the dressing room and plunked a stack of handkerchiefs in front of Louie. (Pugh said his boss uses 50 every performance.)

## LOUIE'S LIP

Louie tied one around his neck, like a bib, and knotted another over his head. Then he began smearing his lips with salve. His upper lip looks like a boxer's cauliflower ear.

"And there wasn't nothing wrong with my chops or my voice like the doctors said," Louie rasped.

Didn't the doctors suggest that maybe he'd been blowing a n d singing too hard for too long? Retirement, maybe?

## BOY ADMIRER

"If a musician loves his instrument, he don't put it down until he can't play it any more," Louie said. "You don't do nothing too long until you fold your arms across your chest."



LOUIE ARMSTRONG

A mother brought her sad-eyed little son to the doorway and told Louie the boy wanted to be a trumpet player.

"Keep blowin', Pops," Louie said. He gave the boy an autograph.

## WON'T RETIRE

"You know, Pops," he said to the reporter, "I ain't going to retire like some of them prizefighters do and then try to make a comeback. No musician can get away from his horn and still blow the same. That's why I never take a vacation. You got to go out where there's snakes and all that stuff that I don't know anything about."

Louie took off the handkerchiefs and blew a few notes on his trumpet.

"I don't have to play for money, either. I made money selling newspapers and playing craps. You don't do everything for money. I may as well blow every night because I love it."

Someone came in and said, "It's time to go, Pops."

Louie picked up his horn, stuffed a handkerchief into his pocket and went to join the band. The announcer introduced Louie l a s t, calling him "Satchmo."

"Yeah!" Louie said in that raspy voice. He spread his arms,

holding his horn like a baton, and walked out of the shadows to the bandstand.

## New Orleans Is Tabooed By Satchmo

BILOXI, Miss. (AP) — Louis (Satchmo) Armstrong, Negro trumpet player and band leader, said here Thursday he would not play in New Orleans, his home town, because of racial difficulties.

The popular, gravel-voiced musician, said he was accepted in other places and when New Orleans accepted him as they do, he would go home.

He told interviewers he "felt bad about it," but did not explain further.

Armstrong and his band gave a four-hour concert at Keesler Air Force Base.



## The Big Beat Comes Back...IV

# Old Satchmo Has Played the Babe Ruth of Jazz for 30 Years

*The Miami Herald*  
Fourth of five articles on the revival of jazz music.  
By MARTIN ABRAMSON  
Book and Magazine Author

Last summer when Louis "Satchmo" Armstrong was reported near death from pulmonary disease in an Italian hospital, he received a telegram from one of his army of admirers back in the States.

"Get up out of bed," it pleaded, "and prove you're just as indestructible as ever."

Armstrong obliged by popping out from under his covers, brushing aside oxygen tubes, hypodermic needles and a raft of other medical paraphernalia, and calling for a glass of brandy.

"This old cat felt a little down for a while, but he's in shape again now," he chortled to his specialists and nurses.

"Indestructible" is not only the word for Armstrong, the man; it's also the word for Armstrong, the artist. "Satchmo" is the greatest single attraction in the jazz world and he's been that way for roughly 30 years, which makes him a kind of living legend.

Because of this, some of the so-called "jazz intellectuals" claim Armstrong is "old hat" as an artist and overrated. No responsible jazz critic holds with this, however.

"He has an irresistible beat," says critic George Frazier, "a sense that enables him to write notes most trumpeters wouldn't attempt, and a jazz conception that inspires him to create haunting melodies around the chord structures of popular tunes."

Critic Hugh Panassie says he is not only the greatest of all jazz musicians, but "one of the most extraordinary creative geniuses that all music has ever known."

Both as a musician and as

a theatrical character, "Satchmo" has an unerring talent for mesmerizing not only the fans who pay his considerable freight (\$5,000 for a one-night concert stand), but also royalty, nobility and society.

In England, he spotted Princess Margaret in the audience and promptly broke the rules of protocol which forbid performers from referring to members of the royal family when playing before them.

"We've got a special fan in the house," he growled, "and so we're really gonna lay this one on for the princess. Yes, sir, we're gonna blow the place down for her."

The audience gasped, but the princess smiled in approval and then applauded vigorously when "Satchmo" played a red-hot number, "Mahogany Hall Stomp."



**Louis Armstrong**  
... jazz world's No. 1

The princess didn't know that "Mahogany Hall" was the name of a famous New Orleans brothel run by one Lulu White at the turn of the century, and that this tune and others that symbolize early American jazz were nurtured in a red-light district.

Even if she knew, it's doubtful if she'd have cared. "Satchmo's" own background parallels jazz itself and he's never made any secret about it to his upperbracket admirers.

Armstrong was born in a back room in New Orleans 59

years ago, or just about the time jazz was making itself heard for the first time.

His parents broke up when he was five, and he became a street urchin.

A honky-tonk musician, Bunk Jones, taught him to play the cornet by ear. When he was 12, he was put into a waif's home for scaring another youngster with a gun.

Oddly enough, this turned out to be a lucky break. The head of the home took a benign, social-worker approach toward his charges. He taught Louis how to read music and made him the head of a brass band.

At 14, Louis was released from the home and knew exactly what he wanted to do with his life. He blew his horn in cheap cabarets for \$1 a night, and ran errands for the wife of "King" Oliver, the local jazz hero.

Early in the '20s, Oliver left for Chicago, and invited Armstrong to be his second cornetist. About this time, Armstrong acquired his nickname "Satchelmouth."

Armstrong soon dropped the cornet for the trumpet, and dropped Oliver's band to strike out on his own. In a place called the "Sunset Cabaret," he performed with his own unit, improvising trumpet rhythms and interspersing his musical performances with his own brand of comedy and comedy-singing.

It wasn't long before he was making hit recordings, getting billed as "The World's Greatest Trumpeter," drawing rival musicians from miles around to try to learn "Satchmo's tricks," and embarking on a touring odyssey that has taken him millions of miles around the world.

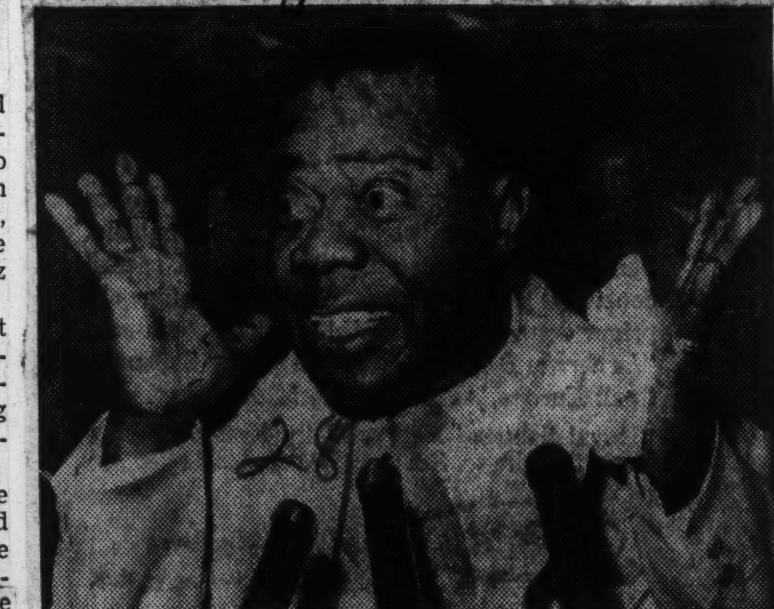
Last year, for the first time, "Satchmo" made it back to the place he calls his spiritual home—Africa. The Gold Coast made a national holiday out of the so-called homecoming ("My music got started here and so did my ancestors," he announced).

When he hit Geneva recently, he was told that the foreign ministers were discussing the

unification of Germany.

"Why, man," he grunted, "we have already unified that place. We went all through that there Germany playing our ol' happy music, and if them Germans wasn't unified by it, then this ain't ol' Satchmo talkin' to you."

## 'Satchmo' Armstrong Is Israel Spy to Egyptians



Herald Tribune—UPI

## Louis Armstrong at a recent press conference. All Cairo Papers Print Charge, Say Lebanon Uncovered Ring

By Joe Alex Morris Jr.  
From the Herald Tribune Bureau  
CAIRO, Nov. 12—American jazz trumpeter Louis "Satchmo" Armstrong was today identified by the Egyptian press as a leader of an Israeli espionage network.

All the morning newspapers here reported that Lebanese security authorities had uncovered a spy net which was allegedly working under the cover of various artistic troupes.

The reports said: "Among the leading members of the gang was the famous American Negro musician Louis Armstrong, who had recently visited Beirut."

The exact source for the report was not stated.  
M. Armstrong, fifty-nine, played an eighteen-week tour through Europe and the Middle East last summer. He returned to the United States in July after becoming seriously ill with pneumonia in Italy.

The Egyptian press asserted that the espionage ring in which Mr. Armstrong had participated was headed by one "Johnny Stark," who was not identified further. Exactly what type of espionage work was supposedly carried out was not made clear.

The reports said that "Johnny

Stark" made his headquarters in Istanbul. The Egyptian newspapers said that other groups who worked in nightclubs in Beirut, capital of Lebanon, were also implicated.



# Satchmo Wants to Cool Geneva With Hot Jazz

**'Get Them Cats To Sit, Listen'**

**'Satchmo' Would Relax Big 4 With Jazz**

By EDDY GILMORE

*Courier-Journal*

Geneva, May 13—Trumpeter Louis Daniel "Satchmo" Armstrong blew into town Wednesday and offered to relax the East-West foreign ministers with his red-hot music.

"I don't know nothin' (about politics)," he said, "but if I could get them cats (the ministers) to sit still and listen, well then, daddy, maybe I can relax them a little."

The sun was hot and he mopped his perspiring face. "Get them cats to relax," he went on, "and daddy, they'll just relax this tension in the world."

In jazz talk, to cut means to try to outplay another jazz man. The cat who tried to cut him was a Missouri piano player name of Harry S. Truman.

"Jazz is the old happy music," Satchmo said. "It relaxes them cats behind the Iron Curtain just like it relaxes them here."

He mopped his forehead again.

Asked what he was doing in Geneva, Satchmo said: "Blowin', daddy. I'm blowin' two concerts tonight."

He came here from Basel, where he said the Swiss cats were still jumping after Tuesday night's concert.

A reporter asked Satchmo if he thought Poland and Czechoslovakia should be allowed to sit in the foreign ministers' meeting—a thing the Russians want.

"If it makes them happy and makes us happy," smiled the New Orleans-born jazzman, "then let 'em sit."

Pressed for definite views, Armstrong replied: "Daddy, you gettin' me in deep here, deep as a river. You better ask Ike about that."

He said he had faith in American presidents. "That last one we had—he used to blow a lot of piano," guffawed Armstrong. "You know, he tried to cut me one night before he was president."

"I don't know nothin' about politics," he said, "but if I could get them cats [the ministers] to sit still and listen, well then, Daddy, maybe I can relax them a little."

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"Deep as a River"

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*Commercial Appeal*

West German Mayor Willy Brandt joined jazz trumpeter Louis "Satchmo" Armstrong for a beer backstage during

*Memphis Press-Scimitar*

intermission of Armstrong's concert for about 9,000 West Germans last week.

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"Jazz Is Happy Music"

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Asked what he was doing in Geneva, Satchmo said:

"Blowin', Daddy. I'm blowin' two concerts tonight."

*Cops Rescue*

*Journal*

*Louis From*

*Wilmonston, N.C.*

*Teenagers*

*Sat. 5-30-59*

GENEVA, Switzerland (ANP) — Police in this host city of the Big Four foreign ministers conference rom dozens of teen age fans after Armstrong reportedly blew up a horn with his horn at a jazz show at Victoria Hall recently.

Stirred up by the music, the youths broke loose and besieged Armstrong at the end of the show. Police came to his aid and Arm-

strong "cooled" them a bit by giving an encore and signing autographs. But the famous trumpet player had to elbow his way to his dressing room.

At the height of the melee, one youth grabbed the drums and set off a rock 'n' roll stomp. Three policemen dragged him off the stage.

Armstrong, who is touring Europe, did not seem upset by the experience. Referring to the Big Four conference, he said that if all the diplomats at the bargaining table could "dig" his music they wouldn't even think about politics.



I Think Pops Is in the Clear

# Satchmo Sits Up in Bed and Jokes; Doctors Hail 'Remarkable' Recovery

SPOLETO, Italy, June 26 (AP)—Louis Satchmo Armstrong sat up in bed today, wiggled his fingers as if he were playing his trumpet, and hummed "The Sunny Side of the Street."

"I can still play that," he told newsmen happily.

"I think Pops is in the clear," Satchmo who often calls himself pops, has been battling pneumonia from a hospital bed.

"He's well," said the fourth Mrs. Armstrong, smiling.

And Satchmo's doctors, who yesterday feared for his life, were inclined to agree with the two of them.

The sweet-trumpet, raspy-voiced King of Jazz had made what his doctors called a remarkably strong recovery after passing through two high fever crises yesterday.

His grave attack of pneumonia was complicated by a heart weakened and lungs scratched by 44 years of blowing the magic horn which took him from the alleys of New Orleans to the royal concert halls of Europe.

Today his temperature was down to normal. He sat up. He walked around. And he waved his arms and wise-cracked.

"Yesterday was really bad," Satchmo, 58, told reporters and photographers who were admitted to see him for the first time since he became ill Tuesday.

"I ain't never been invalid sick like this before," he said. "But I'm in good shape now."

He said he might even be able to return to New York within a week. Doctors said that might be possible.

"If this (improvement) continues without complications he will be all right in two or three days," said Prop. Corrado Tramontana, heart specialist and head of the Spoleto Hospital.

Armstrong and his band came here Monday to play at the "Festival of Two Worlds."

## Ol' Satchmo in Geneva To Relax the Big 4 Cats

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He mopped his forehead again. Asked what he was doing in Geneva, Satchmo said:

"Blowin', daddy. I'm blowin' two concerts tonight."

He came here from Basel.

## Satchmo Enters Italian Hospital with Pneumonia

LOUIS "SATCHMO" ARMSTRONG, New Orleans born jazz king, entered a hospital in Spoleto, Italy, Tuesday with a case of pneumonia but doctors said there is nothing to worry about. A concert he scheduled to give at an American-European music festival was postponed indefinitely.



**Top Advice**—Before graduating from Philadelphia's John Bartram High School, Jake Armstrong, left, star trumpeter with the band, joined the great Louis Armstrong, his namesake, in an impromptu duet when Louis made a Philly stop. However, Jake has dropped the trumpet as a future, and enrolled in the YMCA Springfield College to train for a life of YMCA work.—Mosley Photo.



## Trumpeter Gets Oxygen by Tube

Satchmo Fights Heart Disturbances  
With Pneumonia. Makes Late Rally

Washington, D.C. (UPI)—Trumpeter Louis (Satchmo) Armstrong rallied tonight in his fight against bronchial pneumonia, and heart disturbances brought on at least in part by his own great music. He was receiving oxygen by tube.

A late medical bulletin denied that he suffered a heart attack or that he had been in a coma.

"He has never suffered a cardiac infarct (heart damage) and has never been in a coma at any time during his illness," the bulletin said.

The heart disturbances had been reported earlier in the day and implied that his heart was weakening under the strain of pumping blood into his pneumonia-filled lungs.

The denial that he had suffered from a cardiac infarct meant that the heart itself so far had not been damaged or that the heart arteries had suffered no blockage.

Armstrong was reported to have suffered relapses late last night and early today in his fight against pneumonia.

Dr. Alexander Schiff, Armstrong's American physician, and two Italian doctors examined him late today and announced that the 50-year-old jazz musician is "suffering from acute pulmonary disease on top of chronic emphysema, the latter due to his blowing a trumpet for 45 years."

Emphysema is a state of swelling produced by gas of air in tissues of the lungs.

"He has improved since this morning, but he certainly is not a well man," Schiff said.

Armstrong was hospitalized early Tuesday shortly after his arrival to participate in an American-European jazz festival. The 50-year-old New Orleans-born musician has been one of America's greatest

"good-will ambassadors," touring extensively throughout Europe and Asia under sponsorship of the U. S. State Department.

HEART ATTACK  
FELLS TRUMPET  
KING, SATCHMO

Wed. 6-24-59  
Jazz Star Stricken in

## Italian Hotel

SPOLETO, Italy, June 23 (Reuters)—Louis (Satchmo) Armstrong, 58, American jazz musician, suffered a heart attack Tuesday and was put under oxygen in a hospital.

The "king of trumpeters," here with his hand for a concert, had tears in his eyes when doctors told him he would have to remain in bed six weeks.

In addition to cardiac eschemia, a form of heart trouble, Armstrong suffered a relapse from a recent pneumonia attack, doctors said.

## May Be Moved to Rome

Satchmo, taking oxygen through tubes, slept peacefully during the afternoon after the 4 a. m. attack at his hotel here. Occasionally, he awakened, smiled at the people at his bedside, said "hi," and went to sleep again.

He was expected to remain here at least 10 days before possibly being moved by ambulance to a hospital in Rome.

Armstrong arrived here from New York Monday night

to perform in the annual "Festival of Two Worlds," organized by the American opera composer, Gian Carlo Menotti, to bring artists of Europe and America together.

## Played On River Boats

Armstrong, born in New Orleans, played trumpet on the river boats before King Oliver, once his instructor on the "horn," enlisted him for the Creole Jazz band in Chicago in 1922. Satchmo started his own band three years later and has dominated the jazz scene almost ever since — as trumpeter, singer, composer, bandleader, and as one of the great "characters" of show business.

Armstrong's professional career began in 1917 when he played with Kid Ory's band in his native city. He got the nickname "Satchmo"—short for "satchel-mouth," in England.



LOUIS ARMSTRONG

Satchmo In  
Daily World  
Rome To  
June 6-30-59  
Recuperate

ROME (UPI)—Louis (Satchmo) Armstrong arrived in Rome Monday to recuperate from a serious bout with pneumonia and to visit St. Peter's Basilica and "thank the good Lord."

The jazz trumpeter was driven by car from the hospital at the hill town of Spoleto where he was taken last Tuesday when the pulmonary ailment struck.

Dr. Alexander Schiff, his physician, said Armstrong needed rest after the two-hour trip but otherwise was "getting along fine."

The physician said he did not know when Armstrong would be able to resume playing the trumpet that won him fame.

"He can play when he feels up to it," the physician said. "But just like anybody who's had pneumonia he wants - and needs - some rest."

Earlier Armstrong, said from his hospital bed "it looks like I'll have to win back the heavyweight championship for America myself."

The ailing trumpeter was obviously disappointed that Floyd Patterson lost the championship to Sweden's Ingemar Johansson at New York Friday night. But his lively interest was a good sign that he was on the road to recovery from the pneumonia that struck Tuesday.

"It's all we can do to keep him in bed," his wife said. "He keeps jumping around like a rubber ball."

Satchmo agreed he would like to "get this joint jumping." But when his physician told him to keep quiet and rest he meekly complied.

Louis Armstrong Out Of  
Hospital; On Way Home

ROME (UPI)—American jazz trumpeter Louis (Satchmo) Armstrong arrived here Monday, June 23, from Spoleto, where he suffered an attack of pneumonia, and said he wanted to visit St. Peter's Basilica. "To Thank the good Lord for being so good to me."

Armstrong's personal physician Dr. Alexander Schiff, said Satchmo made the two hour auto trip with out trouble but he should get some rest.

He needs to sleep some but



LOUIS ARMSTRONG  
other wise he's getting along fine, Schiff said.

Armstrong was struck by pneumonia June 23 and two days later passed through two crises brought on by complications his doctors termed "Cardiac Disturbance."

Before leaving Spoleto, Armstrong was already reaching for the golden trumpet which made him famous.

"Hey, man, when are you gonna give me my trumpet back?" The jazz king asked his doctor.

"Not for a while, pop," The doctor replied. "We want you to be a real well man first."

Dr. Alexander Schiff, who regularly accompanies Armstrong on his foreign tours, said he doesn't think it will be long before the

famed jazz trumpeter is fully recovered.

"I believe he is over the hump now," Schiff said Saturday. "If he keeps on the way he is, he will be up and around again shortly."

"If things go as well as they are going now, we'll go back to Rome in a few days. After a day or so of rest, he will go on to New York."

Armstrong's wife Lucille said she wants him to rest for at least two months before he goes back to work. "He just works all the time," she said. "He doesn't know when to quit."

Armstrong was stricken early Tuesday, June 23, shortly after he arrived in this medieval mountain town to play at a music festival. At first his condition did not appear serious, but it took an abrupt turn for the worse on Wednesday.

"Wednesday was the worst day Armstrong said Friday night. I really felt low, but now ol' pops is on the way back."

Two other famous jazz musicians—Sidney Bechet and Lester Young had died in recent weeks, and worried friends and fans bombarded the Spoleto hospital with cables, letters and telephone calls seeking reassurance as to Armstrong's condition.

Louis (Satchmo) Armstrong's manager, Joe Glaser, says Armstrong will be well enough to fill an engagement in Chicago beginning July 27. The pneumonia, said Joe, was brought on by overwork and fatigue.

Congratulations to Duke Ellington, composer and bandleader—he's a native Washingtonian—for being named the 44th Spingarn Medalist.



# Louis Armstrong Is Better

## His Physicians Declare

*Spoleto, Italy*  
SPOLETO, Italy (AP) — Louis

Satchmo Armstrong turned his head toward the door of his hospital room Thursday night and winked.

"He is getting better," said the famous jazz trumpeter's doctor. "His temperature now is just slightly above normal."

Dressed in beige pajamas, Satchmo lay on one of two narrow iron beds in a third floor room of the dingy municipal hospital in this central Italian town.

His head and shoulders were propped up by two pillows.

Two oxygen-carrying tubes were taped to his nostrils. The bed covers rose and fell as he breathed.

The 58-year-old musician was stricken with pneumonia Tuesday. He suffered a serious relapse Thursday. His temperature to 102. He survived two crises. Tentative plans to release him from the hospital Saturday and fly him back to the United States were canceled.

Attendants said he was treated with antibiotics and kept under sedation during most of Thursday. A careful watch was kept for heart complications.

Dr. Alexander Schiff of New York, the musician's personal physician, said before leaving the hospital just before midnight that his patient had responded to the treatment. He declined to say Armstrong was definitely out of danger but expressed belief that "everything will be all right if there are no unexpected complications."

Armstrong awoke late Thursday night during a visit from his wife, Lucille, and two American newsmen.

He lifted his head to take some water from a glass held by Mrs. Armstrong. He smiled and winked at the other two visitors but said nothing to them. He whisper-

ed something to his wife.

During the evening the trumpeter's valet read to him some of the hundreds of telegrams from friends and fans around the world. Among the well-wishers were Bing Crosby, Danny Kaye, Brazilian President Juscelino Kubitschek and Prince Rainier and Princess Grace of Monaco.

Armstrong, whose silver trumpet tone and gravel-voiced song have made him the king of jazz to millions, came to Spoleto Monday with his band to play at the "Festival of Two Worlds." He was stricken early the next day.

## Armstrong band on Ed Sullivan show

*Chicago - American*  
NEW YORK (ANP) — Although Louis Armstrong will not personally appear in the films, due to his recent illness, his band will be featured via video tape during a special presentation of the "Festival of Two Worlds," featuring the arts of Italy and America, on the Ed Sullivan show Sunday, July 19.

The Armstrong aggregation, consisting of Trummy Young, Billy Kyle, Danny Barcelona and Mert Herbert, were filmed during the jazz portion of the festival.

Satchmo was bedded down with pneumonia during the filming, and could not participate. The festival is being conducted in the 2,000-year-old town of Spoleto, Italy.

INCIDENTALLY, Armstrong, currently recuperating from his illness and now back in New York, surprised some 8,000 jazz fans at Lewisohn stadium last week when he suddenly borrowed a trumpet and played three solos — "Sleepy Time Down South," "Indiana," and "Gypsy."

The result? The crowd shouted, applauded and gaily sang "happy birthday" to the internationally famous musician. It was his birthday, and he was a young 59 years old.

## Satchmo Surprises Fans In New York

*Chicago - American*  
NEW YORK, July 5.—(AP)—Louis "Satchmo" Armstrong's famous trumpet sounded a dramatic, surprise finale Saturday night to Lewisohn Stadium's fourth annual Jazz Jamboree.

Satchmo was originally scheduled to appear on the program, but because of his recent serious illness in Italy, no one expected him.

In the midst of the finale, he casually strolled onto the stage. There was a moment of surprise and a thunderous welcome from the 8,000 persons present.

Impromptu choruses of "happy birthday" rose above the din—it was Armstrong's 59th—but quieted when he began to play.

He blew a few random notes and then drifted into his theme, "Sleepy Time Down South." He added a rousing vocal chorus for good measure, and then swung into "Back Home Again in Indiana" and "Gypsy."

Armstrong, who had left a hospital in Spoleto, Italy, less than a week ago, spent nearly 15 minutes on the stage. His

appearance came at the end of a long program, but the crowd seemed to want him to play forever. They kept on cheering after the stage was empty, and the management had to turn off the lights to send them home.

The noted trumpeter was on a concert tour in Europe when he was hospitalized with pneumonia. His doctors warned him to "take it easy" when he was discharged last Sunday.

Saturday night, he said after the concert: "I didn't come here to prove I'm not sick. I came just to play."



## STRICKEN SATCHMO'S QUICK RECOVERY

The world almost lost a living legend when Louis Armstrong, on tour at Spoleto, Italy fell gravely ill with pneumonia complicated by a heart weakened from 45 years of trumpet playing. But in two days he was restored, hugging his wife Lucille and wearing the overpowering Armstrong smile.





## SATCHMO SIPS:

Two of the free world's most widely known personages toasted each other last week. Gravel-voiced Louis (Satchmo) Armstrong, left, musician and good will ambassador who is touring Europe, shared a Bavarian beer backstage with West Berlin Mayor Willy Brandt Thursday after Armstrong's performance before some 9,000 ecstatic West Berliners.

## Ol' Satchmo in Geneva To Relax the Big 4 Cats

GENEVA (AP)—Trumpeter Louis Daniel (Satchmo) Armstrong blew into town Wednesday and offered to relax the East-West foreign ministers with his red hot music.

"I don't know nothin' about politics," he said, "but if I could get them cats (the ministers) to sit still and listen, well then, daddy, maybe I can relax them a little."

The sun was hot and he mopped his perspiring face.

"Get them cats to relax," he went on, "and daddy, they'll just relax this tension in the world."

A reporter asked Satchmo if he thought Poland and Czechoslovakia should be allowed to sit in the foreign ministers meeting—a thing the Soviets want.

"If it makes them happy and makes us happy," smiled the New Orleans-born jazzman, "then let 'em sit."

Pressed for more definite views, Armstrong replied:

"Daddy, you gettin' me in deep here, deep as a river. You better ask Ike about that."

He said he had faith in American presidents.

"That last one we had—he used to blow a lot of piano," guffawed Armstrong. "You know he tried to cut me one night before he was president."

In jazz talk, to cut means to try to outplay another jazzman. The cat who tried to cut him was Harry S. Truman.

"Jazz is the old happy music," Satchmo said. "It relaxes them cats behind the Iron Curtain just like it relaxes them here."

He mopped his forehead again.

Asked what he was doing in Geneva, Satchmo said:



When in Rome—Jazzman Louis Armstrong, who arrived in Rome Tuesday to present the Italian jazz concert, is shown talking about American things with actor Orson Welles, one of Satchmo's great fans.—European Photo.

"Blowin', daddy, I'm blowin' two concerts tonight."

He came here from Basel, where he said the Swiss cats were still jumping after Tuesday night's concert.

One reporter insisted on Armstrong telling him what he liked to be called.

"Call me anything you want to," he said, "just don't call me too late to eat."

**Jazz King  
Gravely Ill**  
SPOLETO, Italy (AP)—Louis (Satchmo) Armstrong, the king of jazz to music around the world, lay gravely ill Thursday night in Spoleto Hospital. But people who

saw him said he was in good spirits.

Doctors disagreed in their announcements on the exact nature of his illness.

Armstrong's American doctor and Italian physicians examining him said his condition was grave and that he had pneumonia. They also were concerned about his heart.

His private physician, Dr. Alexander Schiff of New York, said Armstrong had not suffered a heart attack. But Schiff said the musician's heart is weak from years of blowing on a trumpet. As a result, the New York doctor said he was watching for heart complications.

## Jazz Finale Is Spiced Up By Satchmo

NEW YORK, July 5 (AP)—Louis (Satchmo) Armstrong's famous trumpet sounded a dramatic, surprise finale last night to Lewisohn Stadium's fourth annual Jazz Jamboree.

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28  
PLAYBOY EDITOR and Publisher Hugh H. Hefner confers with Louis Armstrong on the trumpeter's appearance at the Playboy Jazz Festival's opening evening performance the night of August 8th in the South Bowl of Soldier Field.

Armstrong commented on the fact that his fee for the one evening's performance is more than he received for his first year's services with the King Oliver band when he arrived in Chicago from New Orleans in 1922.

## 'Satchmo' Armstrong Victim Of Pneumonia In Italy

SPOLETO, Italy (AP)—Louis Armstrong, the world-famous trumpeter, was struck down at the end of a concert Saturday night, 8,000 jazz fans were startled to see Louis (Satchmo) Armstrong walk onto the stage of Lewisham Stadium, street the audience and members of his "All-Stars," sing a chorus of his theme, "Sleepy Time Down South," and rousingly play "Indiana" and "Gypsy" on a borrowed trumpet.

Out front the audience applauded wildly. But backstage there was consternation because only 10 days ago Armstrong was critically ill of pneumonia and heart complications in a hospital in Spoleto, Italy.

They were to have participated in the "Two Worlds Festival," directed by American conductor G. Carlo Menotti. The festival has brought famed artists here from

## Satchmo surprises N.Y. jazz lambores

NEW YORK (NNPA)—Near the end of a concert Saturday night, 8,000 jazz fans were startled to see Louis (Satchmo) Armstrong walk onto the stage of Lewisham Stadium, street the audience and members of his "All-Stars," sing a chorus of his theme, "Sleepy Time Down South," and rousingly play "Indiana" and "Gypsy" on a borrowed trumpet.

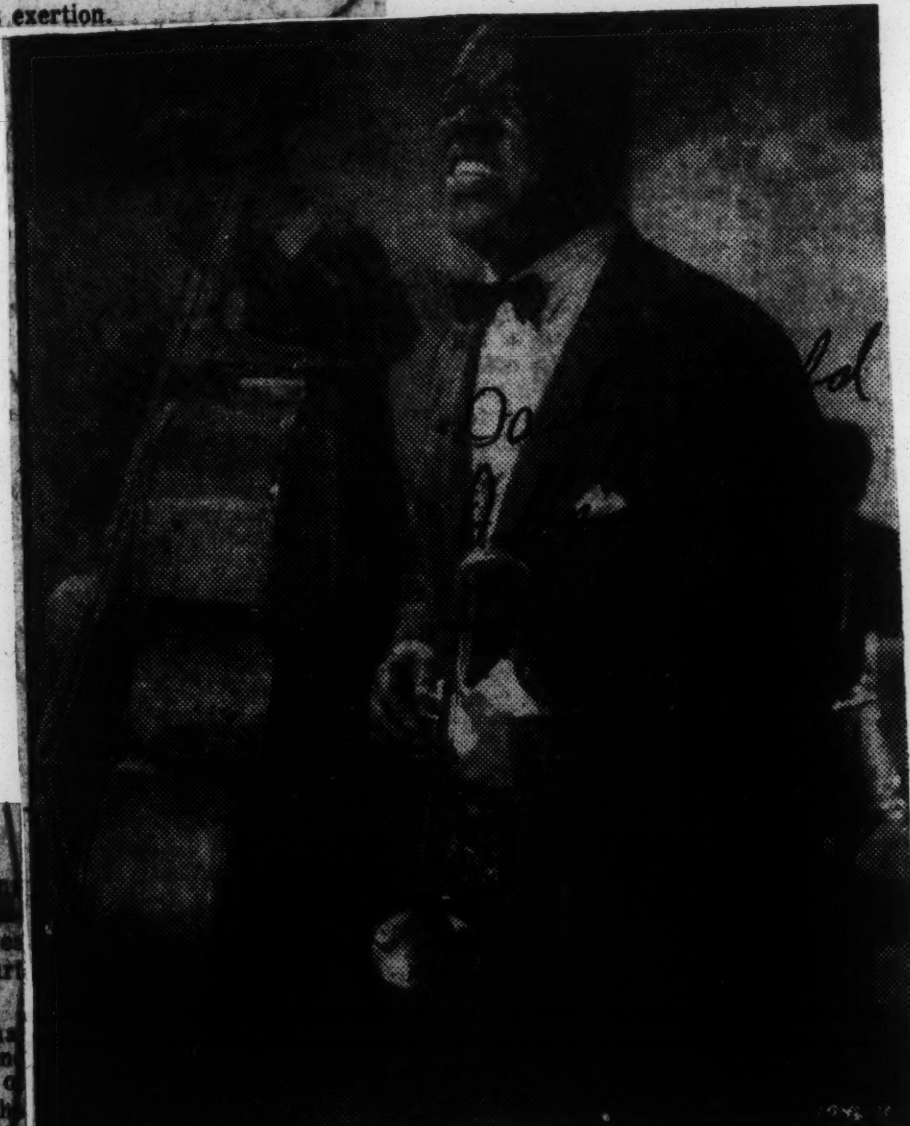
Out front the audience applauded wildly. But backstage there was consternation because only 10 days ago Armstrong was critically ill of pneumonia and heart complications in a hospital in Spoleto, Italy.

It could be, that like the lilies of the field, we would be better off if we took no care for tomorrow or what we should eat, or drink or wear. Maybe Satchmo has the best philosophy of life. But in any event, whether he has had a heart attack or pneumonia, he has recovered and is expected to be back on stage again, trumpet under his arm, singing in a gravelly voice, reaching up to high C on his horn, and making us all marvel at his wizardry, his tones and his exertion.

## Satchmo Recovers

The way Louis (Satchmo) Armstrong gives out with the trumpet in his hands and television appearances makes us wonder why he has not had a heart attack long before this. Anyone who has watched him has seen the blood vessels in his face and neck distended, seen water run off of him, even on the coldest day, when he is blowing his trumpet, could hardly help having the thought, 'how long can he keep this up?'

We have to confess frankly that we are not in Satchmo's aura. He seems to us a happy-go-lucky troubadour wandering his way through the world, tooting his trumpet, without care for or concern in what's going on in it. Maybe most of us do take our racial, social and political problems too



"BEATNIK" FAVORITE ILL — Louis Armstrong, famed trumpet player shown here in his latest film, "The Beat Generation," is now ill in Europe. He was hospitalized with pneumonia in Spoleto, Italy, shortly after arrival to participate in an American-European jazz festival. The illness was not termed serious, although Satch was ordered to rest in a hospital. Armstrong's wife and manager, Dr. Alexander Schiff, accompanied him to Europe.



Bechet Was One of Jazz Pioneers

## Storyville Will Miss Sid's Sax

*Courier*  
NEW ORLEANS—Jazz immortal Sidney Bechet will not be coming to his beloved New Orleans. The celebrated jazz soprano saxophonist died of cancer in the Parisian suburb of Garches, France.

Thus, death ended the 40-odd year career of one of the original jazz musicians.

*3-5-23-59*  
Bechet's death increased the dwindling ranks of the great jazzmen of a faded bygone era that included Bix Beiderbecke, Doc King, Oliver, Louis Armstrong, Oscar (Papa) Celestin, and others whose music in the Roaring Twenties established jazz as a popular medium of musical expression that spread throughout the world.

A product of Storyville, where jazz saw its glorious days, Bechet's saxophone earned him a niche in music history.

He joined Armstrong and his Hot Five in Kansas City after the Navy Department had closed down Storyville during World War I—the red light section of New Orleans where a serviceman indulged in wine, women and song to his utmost merriment.

BECHET LEFT Armstrong in New York later, and formed his own jazz group that played in and around the Crescent City. The depression saw the decline of jazz temporarily, but later jazz was revived on a concert scale and Bechet found his way to New York again where he was a featured concert performer in several presentations.

Just before World War II, he disappeared from public view. However, in 1946, Bechet appeared in the public eye in Paris, France, where jazz had long been popular. The French loved him, and Bechet made Paris his new home.

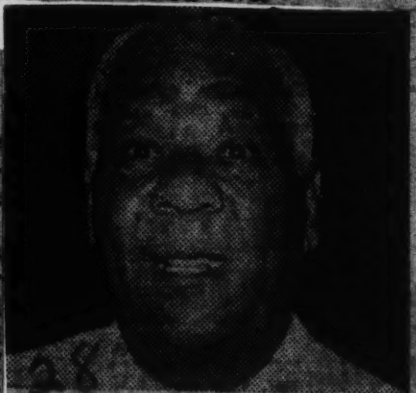
He made several visits to the United States on vacation, but his French popularity beckoned his presence. His new career made him the idol of the French.

IN PARIS, it was a "must" to

see Sidney Bechet and his jazz group at Le Vieux Carre Colonial night club. The grizzled New Orleans jazz great soon became fast friends with Mezz Mezzrow, who popularized him throughout France.

• Bechet's last public appearance came last November in a Paris concert. Cancer struck, and just after Christmas he was operated on, but it had already spread too far. It was in his lungs and abdomen. He lingered on in intense pain until last Wednesday. Death came at 68.

Survivors include a nephew in New Orleans, Elmore J. Bechet on St. Bernard Ave.



SIDNEY BECHET

... the French loved him

Jazzman Bechet Dying in Paris—  
Heaven With Sidewalk Cafes'

*World-Telegram & Sun*  
*Wed. 5-13-59*  
United Press International.

PARIS, May 13.—American jazzman Sidney Bechet lay near death today in the Paris he called "heaven with sidewalk cafes."

The grizzled New Orleans-born Negro, who helped develop jazz as an art with a hot and sweet saxophone, was growing rapidly weaker from cancer of the throat and abdomen which struck him at Christmas time.

Mezz Mezzrow, another veteran jazzman who was Mr. Bechet's best friend in Paris, led a contingent of American Negro musicians to his home in suburban Garches the other day.

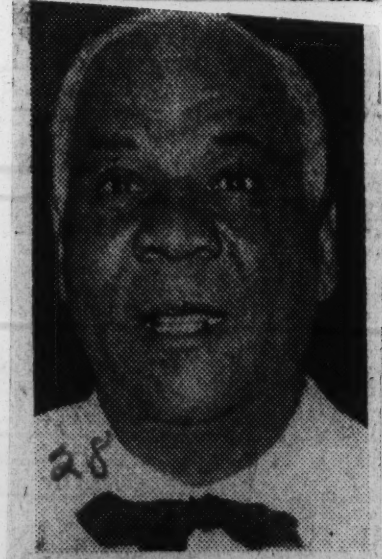
'Near to Tears.'

"When I first knew Sydney in New Orleans 45 years ago I never thought I'd be near to tears at his bedside one day in Paris," he said after the visit.

"The doctors say there's nothing we can do for him but pray."

Mr. Bechet is secretive about his age but he is believed to be about 70.

When Mr. Bechet was mar-



Sydney Bechet as he appeared in 1951.

ried at Antibes, France, on Aug. 7, 1951, the plush Riviera was treated to a giant jam session. More than 100 musicians in 10 orchestras serenaded Mr. Bechet and his white bride, Elizabeth Ziegler, a German-born friend of 23 years.

Mr. Bechet, who left a storied 30-year career in the United States to live in France after World War II, last played at a concert in Paris last fall.

Ordered to Rest.

Afterward he complained of a "tightness" in his chest. Doctors told him to take a two-month rest. He had had a busy summer season at Juan les Pins on the Riviera.

A later diagnosis disclosed cancer. Doctors operated just after Christmas but it was too late.

For the past two weeks Mr. Bechet has been unable to speak to the nurses who are on 24-hour duty at his bedside.

He grew up in brawling Storyville, the jazz quarter of New Orleans, at a time when jazz was developing there from Negro funeral music into a genuine art form.



grad, Kiev and Minsk, where she will sing Gilda in "Rigoletto," and Rosina in "Barber of Seville."

**THE SINGER'S** Australian tour was a reminder that it was not until after her tour of that country in 1955, that she was given her first major American appearance—at the San Francisco Opera House.

The following year Miss Dobbs made her debut at New York's Metropolitan in "Rigoletto" and has been on the roster of that famous house each succeeding season.

Her Metropolitan roles have been Olympia in "Tales of Hoffman," Oscar in "The Masked Ball," and Lucia in "Lucia di Lammermoor."

She is contracted to sing again at the Metropolitan next season (1959-60) adding to her roles that of Zerlina in "Don Giovanni."

she sang at New York's Town Hall in an unusual concert of Bach and Handel solo cantatas and arias, at which she was assisted by chamber orchestra.

One critic described it as "the musical event of the season."

During March-April she sang Lucia at Covent Garden, followed by guest performances at the Helsinki Opera House and the Royal Opera, Stockholm.

A recording she made in Paris of "Tales of Hoffman," in which she sings both Olympia and Antonia, has lately been released.

Other recordings soon to be released are of Bach solo cantatas, Mozart's "Exultate, Jubilate," and complete recordings of "Don Giovanni" and Handel's "Messiah."

# Atlanta's Mattiwilda Departs Russia Toast of Music Elite

Nov. 12-7-59

By OSGOOD CARUTHERS

(Copyright 1959, The New York Times Co.)

**MOSCOW**—Mattiwilda Dobbs, American coloratura soprano, left Moscow Sunday after a triumphant three-week concert tour in the Soviet Union. Without fanfare or fireworks, she had captured the hearts of the musical elite in Moscow, Leningrad and Kiev and had won the ungrudging praise of the most exacting critics.

The young Negro singer from Atlanta, Ga., said it was one of the most successful tours she had ever made and that she had been astonished by the warmth and enthusiasm of the reception Soviet audiences, musicians and critics had given her.

Miss Dobbs came to Moscow Nov. 12 to give a series of solo concerts and to sing leading roles in two operas in Moscow as part of an American-Soviet cultural exchange program. Her tour had been arranged by American impresario Sol Hurok, who had been instrumental in bringing the Bolshoi ballet and other Soviet entertainment groups to the United States during the last year.

## ASKED TO RETURN

Miss Dobbs received a whole series of critical reviews extolling her singing, gifts of records and tape recordings, a new musical score complete with orchestration written for coloratura by Soviet composer Aram Khachaturian and an invitation by top musical and cultural authorities to "come back any time."

Miss Dobbs sang her last concert Saturday night at Moscow's Tchkawowski Conservatory. That was an extra one that had not been on her original schedule. The day before she had also broadcast a previously unscheduled half-hour concert over Moscow radio.

Typical among the comments on her fine delicate singing were glowing words of a critic in Sovetskaya Kultura who said "she is a past master of all her natural gifts" and that she had demon-

strated "genuine aesthetic perfection."

## SANG ON TV

Miss Dobbs' three concerts in Moscow, two in Leningrad and two in the Ukrainian capital of Kiev reached only limited audiences made up mostly of regular concert-goers. However her Friday evening broadcast could be expected to have been heard by thousands of listeners.

Moreover, one of her concerts was televised as was her performance in the Bolshoi Filial Theater's excellent production of the Barber of Seville. Miss Dobbs sang the leading role in Italian while the rest of the company sang in Russian, but that did not seem to detract in the least from her performance.

She also sang the leading role in Rigoletto after only one music rehearsal.

## ARTISTS WELL TREATED

"It was difficult," she said, "especially in the recitative parts where I couldn't understand the cues. But they gave me a prompter who could speak Italian and it all went off wonderfully."

Miss Dobbs said she had been specially impressed by the way Soviet artists were pampered and given the best of everything. When she developed a slight head cold she was taken to Bolshoi's special clinic which she was told was one of the best equipped in Moscow with a staff of six doctors.

For six of her concerts and two appearances in opera Miss Dobbs was paid by the Soviet authorities in dollars under a contract arranged by Hurok. However for her radio broadcast and Saturday night's extra concert she was paid in advance in rubles. She spent most of her free time Friday and Saturday and this morning shopping, despite 20 below zero temperatures that have gripped Moscow for a week.



**TO SING IN SOVIET**—Operatic soprano Mattiwilda Dobbs, nearing completion of a triumphant tour of Israel, is prepared to enter Russia for a junket through Moscow, Leningrad, Kiev and other major Soviet cities. She is due to return to the United States in time for a midwinter performance at the Metropolitan Opera.

# Mattiwilda Dobbs scores in Israel

TEL AVIV, Israel—Mattiwilda Dobbs, recognized in the United States as one of the world's finest sopranos, was enthusiastically received by Israeli audiences on her concert appearances here last week. Miss Dobbs came to this country following a highly successful tour of New Zealand and Australia. Her engagement here is slated to run for one month. On completion of her Israeli junket, the Georgia born artist goes to Russia for appearances at Moscow, Lenin-



## Displays Rare Warmth

# Singer Mattiwilda Dobbs' Recital

## A 'Memorable Musical Experience'

*Courier-Journal*  
Mattiwilda Dobbs, soprano, assisted by Paul Berl at the piano; presented in recital yesterday afternoon at Memorial Auditorium by the Louisville Chapter of The Girl Friends, Inc. The program: Bist Du bei Mir and My Heart Ever Faithful, by Bach; Care Selve and Oh! Had I Judal's Lyre, by Handel; Die Entzueckung an Laura, Die Forelle, Ave Maria, and Der Musensohn, by Schubert; "Regnava nel silenzio" from "Lucia di Lammermoor," by Donizetti; four songs from "Serate Musicali," by Rossini; Lizette and Michieu Banjo, arr. by Nickerson; Dis Chile, by James; My Soul's Been Anchored In The Lord, arr. by Price.

By WILLIAM MOOTZ

*Courier-Journal* Music Editor  
In her young career Mattiwilda Dobbs has made a habit of conquering audiences in some of the most glamorous opera houses of the world. Yesterday afternoon she conquered a crowd of 1,000 at Memorial Auditorium. The audience, which responded politely to her art at first, was rapturous by the close of the recital. At least a handful of the "Bravos!" which poured forth from the center of the house should be deflected to the Louisville Chapter of Girl Friends, Inc., which sponsored her appearance.

*Mon. 1-26-59*  
Glorious voice, superb vocal technique, and unerring musical temperament are combined in the remarkable artistry of Mattiwilda Dobbs. The voice itself is of astonishing beauty and radiance. Her entire range has a warmth and body altogether rare in coloratura sopranos. But few singers today are so completely the mistress of vocal technique as Miss Dobbs. She spins soft tones of delicate lightness and pliancy; she floats a long phrase with unbelievable breath control; she tosses off florid passages with breath-taking virtuosic facility, and she used this incredible mastery in performances that probe deeply into the music she sings.

The repertory she brought us yesterday cannot be called venturesome. But when touched by an artist of Miss Dobbs' caliber, even old chestnuts become savory treasures. She revealed a fine sense of style in the classic arias that opened her program. She brought wit and rapture and devotion to songs by Schubert.

The aria from Donizetti's "Lucia di Lammermoor" was given a glowing performance of marvelous sensitivity and dazzling pyrotechnics. Miss Dobbs explored four canzonettas by Rossini with enamoring simplicity. Even the Creole folksongs and Negro spirituals that came at the end of her concert were not slighted, but sung with a forthrightness that concealed high artistic discipline.

This was a performance that will live as one of the memorable musical experiences of Louisville's last decade. And don't mark that statement off as a hasty conclusion by a reporter completely enthralled with Miss Dobbs' impec-

cable vocalism and great personal charm. Old-timers in yesterday's audience were quick to agree that never in their experience had a singer made so distinguished a local debut.

Paul Berl was the accompanist. Miss Dobbs deserved a more sensitive pianist than he proved to be, although she was unfailingly gracious in sharing her applause with him.

The encores: To Love, by Abradors; Bye and Bye, arranged by Burleigh; Gershwin's Summertime (and what a performance that was!); Go Way From My Window, by Kentucky's John Jacob Niles.

Proceeds from yesterday's concert will be used by The Girl Friends for the benefit of their charities. I hope their profits are sufficient to encourage their sponsoring a return visit by Miss Dobbs soon.

### Miss Dobbs To Sing Again At Metropolitan

*Mon. 1-26-59*  
NEW YORK (SNS) — Mattiwilda Dobbs celebrated coloratura soprano, has been contracted to sing again at the Metropolitan Opera next season (1959-60), adding to her list of triumphs that of Zerlina in "Don Giovanni."

Miss Dobbs has just finished her 1959 concert tour of New Zealand and Australia. She is presently filling a month's engagement in Israel, after which she goes to

Russia for appearances at Moscow, Leningrad, Kiev and Minsk, where she will do Gilda (Rigoletto), Rosina (Barber of Seville) and Lakme.

Previous roles at the New York Metropolitan Opera have included Olympia in "Tales of Hoffman," Oscar in "The Masked Ball" and Lucia in "Lucia di Lammermoor."

## Music: Mattiwilda Dobbs

### Soprano Sings Works of Bach, Handel

*Mon. 1-26-59*  
WHEN a soprano engages a flutist to assist her in recital it is generally in the hope that she can demonstrate that she can beat the flute at its own game. On Thursday Mattiwilda Dobbs engaged three flutists, but clearly display was not her aim. She needed their help in presenting an evening of Bach and Handel at Town Hall.

As a matter of fact the Metropolitan opera soprano engaged a whole chamber orchestra, with Carl Bamberger, a very good conductor, to lead it, and all the musicians approached the program with the same devotion and musical sensitivity as Miss Dobbs.

*P.B.C.*  
The three flutists—Samuel Baron, Martin Orenstein and Andrew Lolya—were heard in the Bach aria "Hoert doch der sanften Floeten Chor" ("Oh Hark unto the Flutes' Soft Choir"), and it made a beautiful climax to the whole group. For in "Suesser Trost, mein Jesu kommt," the first number of the group, there was just the one accompanying flute, and in the next aria, "Schafe Koennen sicher weiden," there were two. Always the flutes were soft and musical, and Miss Dobbs matched her tones with theirs, as a good chamber music performer should.

Two orchestral works, Handel's Overture to "Agrippina" and his "Entrance of the Queen of Sheba" from "Solomon," opened the program. Then Miss Dobbs joined the musicians as the soloist in Bach's "Wedding Cantata" No. 202. From the start her voice was fresh and lovely, and what a pleasure it was to hear a singer with skill enough to pursue Bach's almost instrumental vocal lines without having the usual difficulty of just singing all the notes.

And Miss Dobbs did not just sing with beautiful accuracy. Clearly she chose the works she did because she understood them and loved

them for what they meant, as well as for their beauty as pure sound. And the meaningfulness of her singing was one of the reasons for the success of the evening.

The final selection was Handel's motetto cantata "Silete, venti." This had the same purity of sound, the same grace of line, the same sympathetic insight as the Bach works. But it also had Handel's greater skill in writing for the human voice and for making it stand out more clearly from its instrumental background. The work ends with a florid "Hallelujah," which Miss Dobbs sang exquisitely.

There were cheers and whistles at the end. The singer seemed reluctant to break the mood of the evening with an encore. But as it turned out she and Mr. Bamberger had the perfect encore up their sleeve. It was the high, clear beauty of Handel's "Cara selve." R. P.



Mattiwilda Dobbs

## Report From Europe

By Ollie Stewart

### Remembers Mattiwilda Dobbs

*Mon. 1-26-59*  
PARIS — "Mattiwilda Dobbs," said the BBC announcer, "who has one of the finest voices in the world, has just returned to Europe where she scored some of her greatest triumphs. Listen now to a recording of this wonderful voice."

I was only giving half attention to the radio — but when I heard the name Mattiwilda Dobbs I turned up the volume and listened with both ears. And I heard the voice notes of "Ora D'or" from Rimsky-Korsakov, my mind went back many years.

We were all much younger and gay, when Mattiwilda arrived in Paris to study on a John Hay Whitney scholarship, early in the 1950's. I don't remember the exact year, but I know that I hadn't long moved to 7 rue du Laos and many young students were dropping in from time to time to talk about their hopes and ambitions.

*Mon. 1-26-59*  
MATTIWILDA wasn't often seen, she was working. And she had something to work with — a growing but even then arresting voice.

In time she went to Italy, and there two big things happened. She scored a tremendous success at La Scala, and she got married. The marriage brought me into the closest contact I'd had with her. Everybody (including the AFRO) wanted pictures of her and her husband, Luis, but nobody had any pictures.

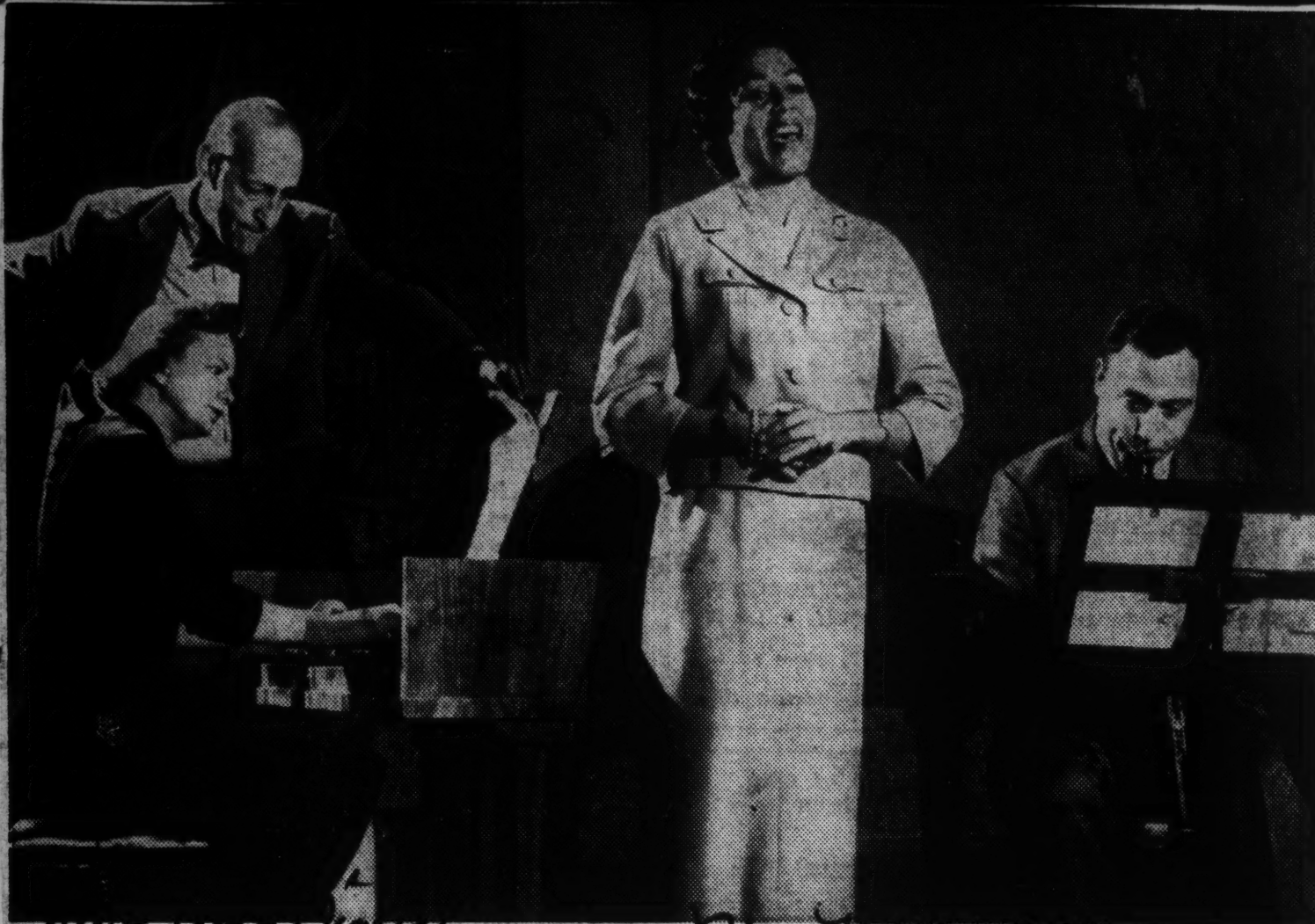
None, that is, until I took some. And even then I had to keep quiet about their whereabouts for several days, because Luis was sick. But he finally got out of bed long enough for a stroll on the Champs Elysees — and I got some shots of the newlyweds.

LUIS IS DEAD now. Mattiwilda has gone on to the Metropolitan, and has married again. But each time she comes back to Europe, there are some here who can, with pleasure, remember her "when."

I'm not bashful, but I wish I had proclaimed what I felt when I first met two young people here in Europe, eight or nine years ago. I just knew that they would go to the top — but I didn't have nerve enough to say so.

The two people are Mattiwilda Dobbs and Floyd Patterson. Mattiwilda as a student had greatness written on her; and seeing Floyd win the middleweight





**PRELUDE TO A CONCERT**—Mattiwilda Dobbs, standing, coloratura, who will be heard with a chamber orchestra at Town Hall Thursday night, goes over her program with conductor Carl Bamberger, Eugenia Kuyko at the harpsichord, and Melvin Kaplan, oboist. The concert will include vocal and orchestral music by Bach and Handel.

title at the Olympic Games in Finland—well, I knew he was a child of destiny.

For the first time in several years, the opening three months of 1959 have passed without a top-flight American band or big-name entertainer being at the top of the bill at the Olympia Theater—No. 1 music hall of Paris.

**COUNT BASIE** brought his big band into the Olympia recently for two Saturday concerts, but that's all. No Lionel Hampton or Louis Armstrong swinging up a storm for three or more weeks, like in the past few years.

What happened? Well, from what I can learn, the price of big-time colored aggregations has gone too high for the Olympia management to bring them in and still have sandwich money for the house. Or maybe the novelty has worn off. Formerly, when somebody like Armstrong was coming in, the

### Mattiwilda Dobbs sings with vitality

ATLANTA, Ga. (NNPA)—Mattiwilda Dobbs, poised and radiant, sang with vitality, extraordinary technique and genuine ardor before a capacity audience Sunday at Wheat Street Baptist Church.

Her selections, elegant and beautifully programmed, bore the imprint of subtle knowledge of the musical structure of Bach, Handel, Schubert and Chopin, as well as the mournful intonations of the spirituals.

Miss Dobbs' appearance Sunday was one of the best since she began her annual homecoming concerts. Her appearance was sponsored by the Big Bethel AME Church and Wheat Street Baptist Church. Miss Dobbs is the daughter of Mr. and Mrs. John W. Dobbs and is a Spelman College graduate.

### Russ hail The Afro-Mattiwilda

MOSCOW—Mattiwilda Dobbs, American coloratura soprano, sang to a packed house of the audience enthusiastically applauded for her core after encores.

The singer is appearing here as part of the Soviet-American cultural exchange program and is scheduled to give a series of recitals next week at the Tchaikovsky Conservatory and the Bolshoi Theater.

She received stormy applause, especially for spirituals. The program consisted mainly of French and German songs.

### Mattiwilda Dobbs Set at Town Hall

NEW YORK (AP)—Mattiwilda Dobbs, the brilliant coloratura soprano currently thrilling audiences in Russia, will give a recital at Town Hall on Dec. 10 for the benefit of a local church. The church is seeking funds for its school and social service programs.



# Musician Is 44th To Win Award

*Sat. 6.27-59*  
Noted Composer To  
Be Honored For  
Brilliant Record

NEW YORK — Edward Kennedy (Duke) Ellington, noted composer and orchestra leader, has been chosen as the 44th Spingarn Medalist, Roy Wilkins, executive secretary of the National Association for the Advancement of Colored People, announced here last week.

Presentation of the medal, awarded annually to a Negro American for distinguished achievement, is usually made during the association's annual convention which, this year, will be held in New York City, July 13-19. Because of Mr. Ellington's out-of-city schedule, however, the presentation may have to be postponed.

THE MUSICIAN was selected because of his outstanding contributions to American music over a long period of years. Among his better-known compositions are "Mood Indigo," "Solitude," "Harmony in Harlem," and "A Portrait of Bert Williams." He wrote the score for the current film, "Anatomy of a Murder" based on the novel of that name by John D. Voelker, a Michigan jurist. In 1957, Mr. Ellington's creation, "A Drum is a Woman," was produced for network telecast. His works have received world-wide recognition as representative of the best in American music today.

The Spingarn Medal was

instituted in 1914 by the late J. E. Spingarn, then chairman of the NAACP board of directors, to call attention to outstanding achievement by American Negroes, to serve as a reward for such achievement, and to stimulate the ambition of colored youth.

IT IS A GOLD medal which is awarded "for the highest or noblest achievement by an American Negro during the preceding year or years." The Spingarn Medal is regarded as the most coveted award in this field. It has been won by scientists, educators, writers, artists, civic leaders, lawyers, publishers and others.

Among musicians who have received the medal are Miss Marian Anderson, 1939; Roland Hayes, 1924; and Harry T. Burleigh, 1917. Other recipients include Dr. Ralph J. Bunche, Jackie Robinson, A. Philip Randolph, Mrs. Daisy Bates and the nine young students who broke the color bar at Central high school in Little Rock, Ark., in 1957.

Mr. Spingarn, who died in 1939, left a fund sufficient to continue the award "to perpetuate the lifelong interest of my brother, Arthur B. Spingarn, of my wife, Amy E. Spingarn, and of myself in the achievements of the American Negro."

## Jazz means freedom, says Ellington at NAACP rite

NEW YORK — Jazz was defined last week by one of its foremost exponents as meaning "freedom."

Edward Kennedy (Duke) Ellington spelled out the

meaning to him of jazz as he accepted the 44th Spingarn Medal, presented to him aboard the liner, United States, by an equally famous colleague, Ben Goodman.

Jazz means not only freedom, Ellington said, but also peace, "because peace can come to mankind only when man is free."

Observing that Soviet Premier Nikita Krushchev is coming to the country, Ellington said, "I feel deeply encouraged to know that he will come to a land where there is an NAACP which stands for freedom and peace for all men."

In his presentation, Goodman noted that it is "highly significant that the medal this year is being awarded for the first time to one who achieved fame, distinction and honor in the field of popular music." High praise is due, he said, to popular heroes who capture the imagination, inspire the youth and bring joy to the hearts of millions.

Ellington, he pointed out, has for 30 years "devoted his rare, creative talents to composing and rendering some of America's finest popular music. He has won for himself not only universal acclaim but also world-wide recognition of our country's contribution to the field of music. He has been an effective ambassador of goodwill wherever he has traveled."

The origin and purpose of the Spingarn Medal was explained by Arthur B. Spingarn, NAACP president, and brother of the late J. E. Spingarn who instituted the award in 1914 to be presented annually "for the highest or noblest achievement by an American Negro during the preceding year or years." The purpose of the award, Spingarn pointed out, is "to call attention to distinguished merit and achievement among American Negroes, to serve as a reward for such achievement, and to inspire Negro youth."



# Ella Fitzgerald Brings Reality To A New Album of 'Porgy and Bess'

WED. 5-27-59  
WHEN I first saw Verve's new two-record album—and a very handsome thing it is—of music from Porgy and Bess, I was more than a bit hesitant, for the stars of the production were Ella Fitzgerald and Louis Armstrong. Both of them, of course, are bright stars in their field, but I wasn't sure that their field was in the vicinity of Porgy and Bess.

Well, I was wrong—at least so far as Fitzgerald is concerned. True, she doesn't have the clear, classically trained soprano you usually hear singing this music, but she brings to it a sense of reality and immediacy (not to mention usually perfect phrasing) that brings the songs to life. Listen particularly to what she does with I Want To Stay Here. As for Armstrong, he still blows a strong trumpet, but his voice is at best an imperfect instrument. However, he isn't asked to sing much. This is well worth investigating.

ELLA FITZGERALD  
Phrasing usually perfect

## Ella Fitzgerald Wows Captive Audience

Ella Fitzgerald copped and belted out the blues for two hours yesterday at the District Reformatory in Lorton, Va.

The first lady of jazz was joined by a group of all-star musicians, including Washington guitarist Charlie Byrd and pianist Oscar Peterson, for the reformatory's fourth annual jazz festival.

The event, sponsored by the Department of Corrections, was held on the baseball diamond outside the reformatory walls. The 90-degree heat, she strutted through the scat melody, inug-wasging shamelessly and spearing the fast high notes with the ease of a diva.

WMAL-TV disc jockey Felix Grant was master of ceremonies. When it was over, a burly prisoner tore off his cap, threw it on the ground and burst into laughter.

Long-termers and first offenders rocked, hollered and bopped their heads as Ella took to the stand and swung into "The Lady's in Love."

"Go, mamma, go!" they shouted. "Man, she's way out today!" one yelled.

Ella, in blue dress and pumps, cocked an ear at the piano player, stomped both feet in rhythm and proceeded to bedazzle her audience.

Earlier, in her dugout dressing room, the singer had been solemn as she discussed the condition of trumpeter Louis Armstrong, gravely ill in Italy. "I'm praying for Louis. That's all anyone can do," she said.

Last year, the two performers appeared together at the Carter Barron Amphitheater here. Ella has also sung on nearly half a dozen records with Mr. Armstrong.

But yesterday it was a virtuoso performance for Ella.

After a swinging opener, in which she had the inmates clapping and clicking their fingers, Ella hushed them with a Rodgers and Hammerstein song, "It Might As Well Be Spring."

Then the show blazed back to life.

Ella kicked off a bop tune, "I've Got A Guy Who Lives on the Hill," and the inmates took off with her. Dabbing herself with her handkerchief in



THOUSANDS CHEERED — A throng estimated at upward of 7,000 persons cheered Ella Fitzgerald at a jazz festival in Essen, Germany, last Saturday. It was West Germany's first contact with modern jazz and its queen.





final number.

Mahalia was escorted to the stage by Captain Herbert Schwab, U.S.N. She was accompanied on the piano by Mildred Falls of Chicago (who has been associated with Miss Jackson for the past twenty years), and on the organ by Dickie Mitchell of New York.

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THE PRESIDENT personally thanked Miss Jackson, along with the other artists who performed for him. Miss Jackson was photographed wishing the President "A happy birthday."

Commenting on the program, Miss Jackson said, "It is just wonderful that here in America a girl who once worked as a simple washer woman can perform for and be greeted by the President of our Country."

**MAHALIA MEETS IKE** — Gospel singer Mahalia Jackson extends her personal gift to President Eisenhower at the chief executive's birthday party in Washington last week. Miss Jack-

son was the featured performer for the President and his guests, included among whom was Mexican President Lopez Mateos.

## Mahalia Jackson thrilled *The Afro-American* by Eisenhower audience

*Baltimore, Md.*  
WASHINGTON — Gospel Song Queen MAHALIA JACKSON reached the high point in her career Monday night as she sang for President Eisenhower at his surprise birthday party and his distinguished guest, President Adolfo Lopez Mateos of Mexico.

Included among the other guests were the Vice President, Richard M. Nixon, Chief Justice Earl Warren, American Ambassador to the United Nations Henry Cabot Lodge, the

Ambassador of Mexico and members of the Cabinet. The surprise birthday party

was held at the annual dinner of the White House Correspondents Association at the Sheraton Park Hotel.

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**APPEARING WITH** Miss Jackson on the program were Hal Holbrook of the cast of "My Fair Lady," the Lennon Sisters, John Gary, Francis Brunn, the world's greatest juggler; and the Justin Lowrie Singers. The

show was emceed by Carl Rein-er, an associate of TV star Dinah Shore.

In addition to her special closing number, "He's Got The World In His Hands," which

she selected especially for the President's birthday, Miss Jackson sang, "Somebody Bigger Than You and I," "Ain't Going to Study War No More," and "I Believe."

She was widely applauded during her renditions and took three curtain calls after her



# Mahalia To Get \$2500

## Where She Once Got 5¢

*Journal-Sun*  
BUFFALO, N. Y.—What difference does becoming famous in a field make? Plenty!

That fact is proven by the fact that when a young singer appeared here some years ago when making her way up the ladder as an interpreter of gospel song, she was glad to receive just a nickle (that's right, 5 cents) per night.

*Sat. 5-2-5-7*  
THAT SAME SINGER will appear at the city auditorium here on May 21 and will receive her regular concert fee of a cool \$2,500. The singer's name is Mahalia Jackson.

*28*  
SOME YEARS AGO when she was first flexing her wings, Miss Jackson was so anxious that her voice be heard, she gladly accepted spots on programs, even though she received only the token 5 cents for doing so. Those programs were under the sponsorship of a local church choir which recognized her brilliance, yet could afford to do no more.

Miss Jackson was satisfied, however, because even these appearances gave her opportunity to "preach the gospel in song." Of the change, she says "The Lord made it all possible."

BUT NOW SHE IS recognized as the First Lady of the Gospel singing word and taxes upon her ability demand that she ask \$2,500 for concerts the scale of the one she does here.

Indicative of the strain put on Miss Jackson is the fact that she criss-crossed the nation in a gruelling tour going 12,937 miles in just 69 days since her appearance on the Dinah Shore TV show in Los Angeles.

Following her triumphant return to Buffalo, Miss Jackson goes to New York City where she will be featured on an all-religious presentation at Madison Square Gardens. Also to be presented are the Golden Gate Quartet, Dixie Hummingbirds and other noted groups.



MAHALIA JACKSON  
"The Lord's Servant"

## Mahalia To Appear At N. Y. Fete

*Defender*  
NEW YORK — Mahalia Jackson, "First Lady of Gospeldom," is about to make history with an appearance in Madison Square Garden here.

*Chesapeake*  
Announcement last week of the First Annual International Festival of Gospel, Religious, Spiritual and Folk Music to be held Sunday afternoon, May 24, in the world-famous "Home of Champions" has stirred wide interest.

*Sat. 5-2-5-7*  
Miss Jackson, whose voice has thrilled millions in churches, concert halls and over radio and television national network appearances, heads an impressive array of talent from the gospel and religious music worlds which will be

featured on the special program for the occasion.

*P. 2*  
Miss Jackson, whose appearance will mark the first time in history that the Garden has housed this type of program, will be introduced by Sidney Poitier, star of the current Broadway dramatic smash hit, "Rain in the Sun," and whose motion picture performances have brought him consideration for Academy Award honors.

Gospeldom's First Lady is, herself, currently being featured on Broadway in the movie, "Imitation of Life."

The five-hour program of music, which will also mark the 20th anniversary of producer Joe Bosche as a radio and television personality in the gospel, spiritual and folk music field, will feature some 15 gospel singing groups, quartets and choirs, from all parts of the country.



# Mahalia Tells Why She Is a Divorcee

By INEZ BASKIN

MONTGOMERY, Ala. (AP)—"God is still in the wisdom business," stated Mrs. Mahalia Hackenbush, while at breakfast in the hotel. "I am not so tired. But gospel music has soul. . . . It widens the vocal range and builds up the chest muscles."

"We were talking about her recent life story in one of the magazines, where she stated she was unworried about the way in which she expresses herself. Then, in an easy, neighborly way, she told this reporter why she was not Mrs. Mahalia Hackenbush, but Mahalia Jackson again. The night before, this 'Queen of Gospel Music' had integrated the Arena of the Alabama State College with her rendition of such numbers as 'God Can Move Rivers,' 'God Is So Good To Me,' and received resounding ovations on selections of 'Didn't It Rain' and 'When the Saints Go Marching In.'"

IN DOING the ballad, "Somebody Bigger Than You and I," she did things to it that the composer never intended—but who censors a queen?

When we questioned her about her likes and favorites in music, she said:

"I like all music that carries a message. I sing classics and semi-classics, such as 'The Lord's Prayer,' 'Ave Maria'; they are easier to sing than gospel.

"Such numbers as 'He' and 'I Found the Answer,' I sing when I am not so tired. But gospel music has soul. . . . It widens the vocal range and builds up the chest muscles."

UPON BEING asked why she and her husband were not together, with a look of amused surprise, she said:

• "You have something now that none of the other reporters have. They have never asked me about my being married.

• "My husband was a graduate of Tuskegee, a chemist. He wanted me to sing, but he wanted me to sing classics. But I had no education and we were starving. So I sang the songs in which I could talk to God in, for He is still in the wisdom business.

• "So then I became a divorcee in 1943."

In commenting upon the fact that she had an integrated audi-

• "People are people and must take their shortcomings along with them, even Negroes. . . . I can understand the Negro who has divided himself from me, and feels a need to always put his best foot forward."

Then, with a thoughtful expression, she added, "Whatever success, he enjoys, he must take self along with him."

Continuing, this great artist said, recalling the time her house was fired upon when she moved into an exclusive white section. "They began to move out as though we had leprosy, and now the neighborhood is worth more than it was then."



MAHALIA JACKSON

"I found the answer"

## Mahalia Jackson Sings To President Eisenhower

WASHINGTON—Gospel Song Queen Mahalia Jackson reached the high point in her career Monday night as she sang for President Eisenhower at his surprise birthday party and his distinguished guest, President Adolfo Lopez Mateo of Mexico.

Included among the distinguished guests were Vice President Richard M. Nixon, The Chief Justice, Earl Warren, The American Ambassador to the United Nations Henry Cabot Lodge, The Ambassador of Mexico and Members of the Cabinet.

The surprise birthday party was held at the Annual Dinner of the White House Correspondents' Association at Washington, D. C.'s fashionable Sheraton Park Hotel.

Appearing with Miss Jackson on the program were Hal Holbrook of the cast of My Fair Lady; The Lennon Sisters; John Gary; Francis Brun, the world's greatest juggler; and the Justin Lowrie Singers. The show was M. C'd by Carl Reiner, an associate of TV star Dinah Shore.

### SANG SEVERAL NUMBERS

In addition to her special closing number, "He's Got The Whole World In His Hands," which she selected especially for the President's Birthday, Miss Jackson sang, "Somebody Bigger Than You and I," "Ain't Going to Study War No More," and "I Believe." She was widely applauded during her renditions and took three curtain calls after her final number.

Mahalia Jackson was escorted to the stage by Captain Herbert Schwab, U. S. N. She was accompanied on the piano by Mildred Falls of Chicago (who has been associated with Miss Jackson for the past twenty years), and on the organ by Dickie Mitchell of New York.

Marvin Arrowsmith of The Associated Press, President of the White House Correspondents Association, presented the President his birthday gift. Mr. Arrowsmith was Master of Ceremonies for the evening's program. In charge of entertainment for the Correspondents Association was Merriam Smith of

United Press International.

The President personally thanked Miss Jackson, along with the other artists who performed for him. Miss Jackson was photographed wishing the President "A happy birthday."

Miss Jackson was also personally congratulated on her performance by William Randolph Hearst, Jr., President of the Hearst Consolidated Publications.

Commenting on the program, Miss Jackson said, "It is just wonderful that here in America a girl who once worked as a simple washer woman can perform for and be greeted by the President of our Country."



# Singer Is Congratulated By Pope John



At the Vatican City, Pope John XXIII, right, congratulated Vera Little, a native of Memphis, Tenn., now making her home in Germany. (UPI Photo)

## Pope John Applauds A Negro Singer

VATICAN CITY (UPI) — Pope John XXIII led the applause Saturday night for an American Negro singer at a concert of sacred music in the Vatican's hall of Benedictions.

Mezzo-soprano Vera Little, of Memphis, Tenn., and Finnish-born Kim Borg sang the main solo roles in the concert of Bach and Handel pieces attended by the Pope, the Sacred College, the diplomatic corps and some 700 select guests.

The Pope, sitting on an ornate throne with a cushion under his feet, listened intently, nodding his head and clapping at the program. He led the applause after each piece and exchanged impressions with aides standing by the throne.

At the end of the concert the Pope congratulated the performers as they filed past his throne. He spoke a few words invitingly to each and held out his ring to Catholics to kiss.

Miss Little and Borg, both Protestants, bowed and shook the Pope's hand.

The Pope gave medals of his pontificate to the singers following the nearly two-hour long program.

The performance was televised throughout Europe in an "euro-vision" linkup.

The Pope, sitting on an ornate throne with a cushion under his



# Lyric Opera Fans Acclaim America's Foremost Singer

By THEODORE CHARLES STONE

Leontyne Price is unquestionably America's foremost operatic soprano. Her recent debut with the Lyric Opera of Chicago made her also the first Negro prima donna ever to appear with the company.

Cast in the role of "Lui" in Puccini's "Turandot" she scored an instantaneous success in her first act aria and the crowd applauded her performance to the rafters.

## IN SAN FRANCISCO

In the midst of a busy season marking her third year with the San Francisco Opera Association, the soprano left Chicago immediately after her second performance of the Puccini opera to climax the season in San Francisco and Los Angeles.

The comely prima donna was invited to open the season this fall on the West Coast cast in the title role of Verdi's immortal "Aida," the Ethiopian Princess.

## WITH PHILHARMONIC

With performance of "Don Giovanni" by Mozart (Donna Elvira) "Aida" and "Il Trovatore" by Verdi on her schedule for the San Francisco season to be sung she will fly to New York City to make four appearances with the New York Philharmonic Symphony in Carnegie Hall before returning to the Lyric Opera to sing the title role in Massenet's "Thais."

Scheduled to return to Chicago on Nov. 15, Miss Price will sing three performances of the opera which Mary Garden made famous in 1925 in America.

Her performances are slated for Nov. 23, 25 and 27.

## TO BE "THAIS"

Speaking of "Thais" Miss Price says that it is a marvelous part. "It's a great part. It's really a dramatic challenge."

Having done a great deal of research on the opera through the libraries and other sources she has found a lot of interesting material concerning the opera and of

pearances in Europe, returning to America for Christmas at home with her husband, William Warfield, the famous baritone.

Although Miss Price has given many concerts and been featured with leading Symphony orchestras throughout the United States and abroad her performances have been steadily increasing.

Eyeing a Metropolitan Opera debut in 1961, she has already been invited to sing there twice.

In the operatic realm the name of Leontyne Price in Europe is already box office magic, and is associated in the company of Renata Tebaldi, Maria Callas, Birgit Nilsson and other stellar artists of the operatic stage.

## VOCALLY PREPARED

Miss Price feels being prepared vocally that an artist should be engaged on the basis of his artistic ability and his sound.

In her case she asks only to be accepted as an artist.

"I feel that the pigmentation of one's skin has nothing whatsoever to do with one's art. No artist should be hired for anything, but what they can produce."

## ON PAR WITH BEST

On the question of segregation, the highly trained opera star had this to say: "Segregation today is a bore, it is one of those unnecessary things which must go."

"With the education and progress of our group we are ready to make a tremendous contribution to the total cultural of our society." "There are those who have advanced to the place that they must be called upon for what they have to offer, and they can deliver on par with the best." "The front door or not at all." "It takes time to do what I am talking about, but it means a giant step."

## SLATED FOR LA SCALE

With her debut in La Scala scheduled for May 1960, she will record for RCA Victor in Rome in June and close the season at the Salzburg festival with Maestro Von Karajan.

Four months in the fall of 1960 from September through December are allotted to operatic ap-

pearances in Europe, returning to America for Christmas at home with her husband, William Warfield, the famous baritone.

## RECORDED IN EUROPE

Miss Price has recorded leading roles in Europe with such distinguished colleagues as Birgit Nilsson (with whom she made her Lyric Opera debut Oct. 29 here); Cesare Siepi, Richard Tucker, Leonard Warren, Corinna Vozza, Rosalind Elias and other stars of international renown.

Singing in Rome, Vienna, Milano and London, the Mississippi-born opera star has sung her way into the hearts of music lovers the world over.

She has sung under the direction of such world famous conductors as Herbert Von Karajan, Arturo Basile and Eric Leinsdorf.

Born in Laurel, Miss., she is a graduate of Wilberforce university, the Juilliard school of Music and is already a top opera star at the age of 29 years old.

As a final word of advice to young singers Miss Price says: "Great opportunities are offered today and therefore singers should study and prepare for the things that are ahead. With faith in God in one's self coupled with patience and devotion, things can be accomplished."



# Leontyne Price Scores With N. Y. Philharmonic

By CARL DITON

NEW YORK CITY (ANP)—Leontyne Price, our much-talked-of, much-travelled, Mississippi soprano, sang at the Sunday afternoon performance of the New York Philharmonic Symphony Orchestra under Thomas Schippers.

The program was a fascinating one, consisting of two great standards—a less-known work, and a contemporary one. The work of least acquaintance was Francesco Durante's Concerto No. 1 in F Minor, for string orchestra: Un Poco adanta, adante, Amoroso, allegro Assai.

The two standard publications were the powerfully surging, lyric, dramatic Don Juan, Opus 20, by Richard Strauss—the first composer to enlarge upon the orchestral poem as a form, created by Franz Liszt—and the undying Fifth Symphony of Beethoven: Allegro Con Brio, Andante Con Moto, Allegro, Allegro.

As a vehicle for Miss Price's contribution, "Knoxville, Summer of 1951, Opus 24, by the American contemporary composer, Samuel Barber, was presented. Here is a nobly sounding work for soprano and orchestra, although in this performance, it lacked balance much of the time between voice and orchestra.

Perhaps, more emphasis on amplification would have solved the problem. Yet Miss Price's gorgeous high notes came through, and her stage presence was most endearing. The composer acknowledged applause from one of the tier boxes.

The orchestra had comparatively, but recently, returned from an European tour, and was in fine fettle. They responded on the whole to Mr. Schipper's baton, who, by the way, not yet 30, is one of the youngest symphonic conductors in the world. Only in the Beethoven scherzo movement did the strings falter, somewhat.

The audience was extravagant with its applause.

Miss Price records for RCA-Victor; Schippers for Angel.

## Leontyne Price Scores In 'Thais'

By THEODORE C. STONE

Monday evening's performance of Massenet's "Thais," the Lyric Opera of Chicago's last production of the season signaled the long-awaited debut of Leontyne Price, in the title role.

Although Miss Price sang earlier this season in the role of "Lui" a slave girl in Puccini's "Turandot" making a most favorable impression, it was on this occasion that the exceptionally gifted soprano revealed the magnificence of her voice.

The performance as a whole contained some moments of delicious lightness of texture in the music and much of the song was equally as ingratiating but some of the stage direction was decidedly lacking in imagination and hence the production fell short of all expectations.

The age old scenery and sets which were used perhaps when "Thais" was first introduced to the opera loving public of Chicago years ago, didn't particularly enhance the production, but given a chance to blossom as an unfamiliar work must, the Lyric's "Thais" can be real magic.

This magic was revealed at the box office on this occasion and Miss Price showed herself capable of singing the music of the heroine with consummate passion. She is presently new to the role, but given time and experience her portrayal of the courtesan converted to Christianity may become one of the rare moments in opera.

Presently, too, Miss Price reveals an unusual sense of drama and while she was more convincing in the latter part of the performance, than she was in the first

two acts perhaps other performances will equalize the whole score for her.

Leopold Simoneau, cast as Nicolas, and Michel Roux, cast as Athanael, a young Cenobite monk, were ably sung, but with no particular distinction.

Miss Price's singing throughout was secure, smooth and lustrous touched with dramatic fire and imagination. Her costumes were beautifully suited to her bronze complexion, and her grace and elegance were distinguished attributes in favor of the performance.

Everyone present had to be impressed with her singing as well as her domination of the large chorus, orchestra and the scenes which called for her participation.

Surely Miss Price will grow into this characterization in proportion as she sings the role.

The ballet was seemingly extended without any particular point. Other roles were capably sung by Fernando Corena, Kay Charles Graves, Irene Callaway, Ardis Krainik and Irene Kramarich.

Maestro George Pretre gave a fine musical reading of the opera and while at several points he had to signal the noisy audience to silence, his reading of the "Meditation" was one of the treasures of the performance.

The Lyric Opera deserves credit for bringing "Thais" to the local scene and for securing Miss Price to sing it.



# Manhattan heart stirs ill Philippa Schuyler

NEW YORK — Young concert artist, Philippa Schuyler, wept in her room at Sydenham Hospital, Manhattan, because she found that her home town had a wonderfully big and generous heart.

It was Philippa's first time in a hospital and the first time a concert of hers was ever postponed.

Two days before her Carnegie Hall debut, last week, the young artist who had recently returned from a world tour of 33 countries, plus an added American tour of 12 major cities, was struck down.

Dr. Leslie Allen and Al Mason, her doctors, ordered her to the hospital immediately for a blood transfusion. She was suffering from a virus, plus complete exhaustion. The Carnegie Hall concert was postponed to June 7.

PHILIPPA'S ROOM was a garden of roses and orchids from her friends and fans. Deems Taylor, dean of American music; Carl Van Vechten, and Marion Mills Preminger, Dr. Albert Schweitzer's assistant, were among those who sent flowers and notes of encouragement.

One young man even enclosed beautiful diamond earrings with his red roses.

Philippa says she is overwhelmed with gratitude for their kindnesses.

TODAY, SHE is home again, and looking as if she had never been in a hospital in her life.

Philippa says, "Don't ever let anyone tell you that New York is hard-hearted! It just gives that impression because it is so busy. I shall try to show them in my music at my Carnegie debut how much I love them."

Miss Schuyler  
Also American  
Captivates NY  
Duke Schuyler recently returned from a lengthy tour of the African continent, thrilled

a Carnegie Hall audience last Sunday afternoon.

The talented young pianist, popular here and in the East since early childhood, performed in a benefit for the Church of the Master. The program was one which had been postponed for three weeks by illness of the artist.

INCLUDED in the highly adult itinerary was a series of Chinese, Japanese and Korean folk tunes from a collection made by John Kelly, of Honolulu.

She was warmly applauded for her rendition later of Ravel's "Alborada del Gracioso" and following Charles Griffes' "Roman Sketches."

Miss Schuyler highlighted the effort with a stirring presentation of Chopin's "Fantasy."



28 1959

MURIEL SMITH

*We are 15 minutes  
Afro-American  
into the hour... Baltimore, Md.*

*Oct 7-18-59*

MACKINAC ISLAND, Mich.  
—“We are 15 minutes into the hour God has given us to fight so that democracy becomes what it is meant to be—a system which enlists the total resources of everyone to remake the world.”

So declared Miss Muriel Smith, internationally known concert, stage and opera artist, at the Summit Strategy Conference for the Moral Re-Armament of the nations here last week.

“There must be no holdback because of old patterns of bitterness and hatred which have caused so much division in our country,” the singer declared. “The ideology of Communism grows on these weaknesses.”

“THE IDEOLOGY of Moral Re-Armament teaches us how to heal them. When we allow our lives to be ruled by our passions, we become unwittingly the tools of men whose purpose is to control the world by any means. The end of this is slavery.”

Describing the present as an “hour of great urgency in the free world,” Miss Smith called upon the nation for acceptance of the ideology of Moral Re-Armament and its use to “cure the sickness of our nation.”

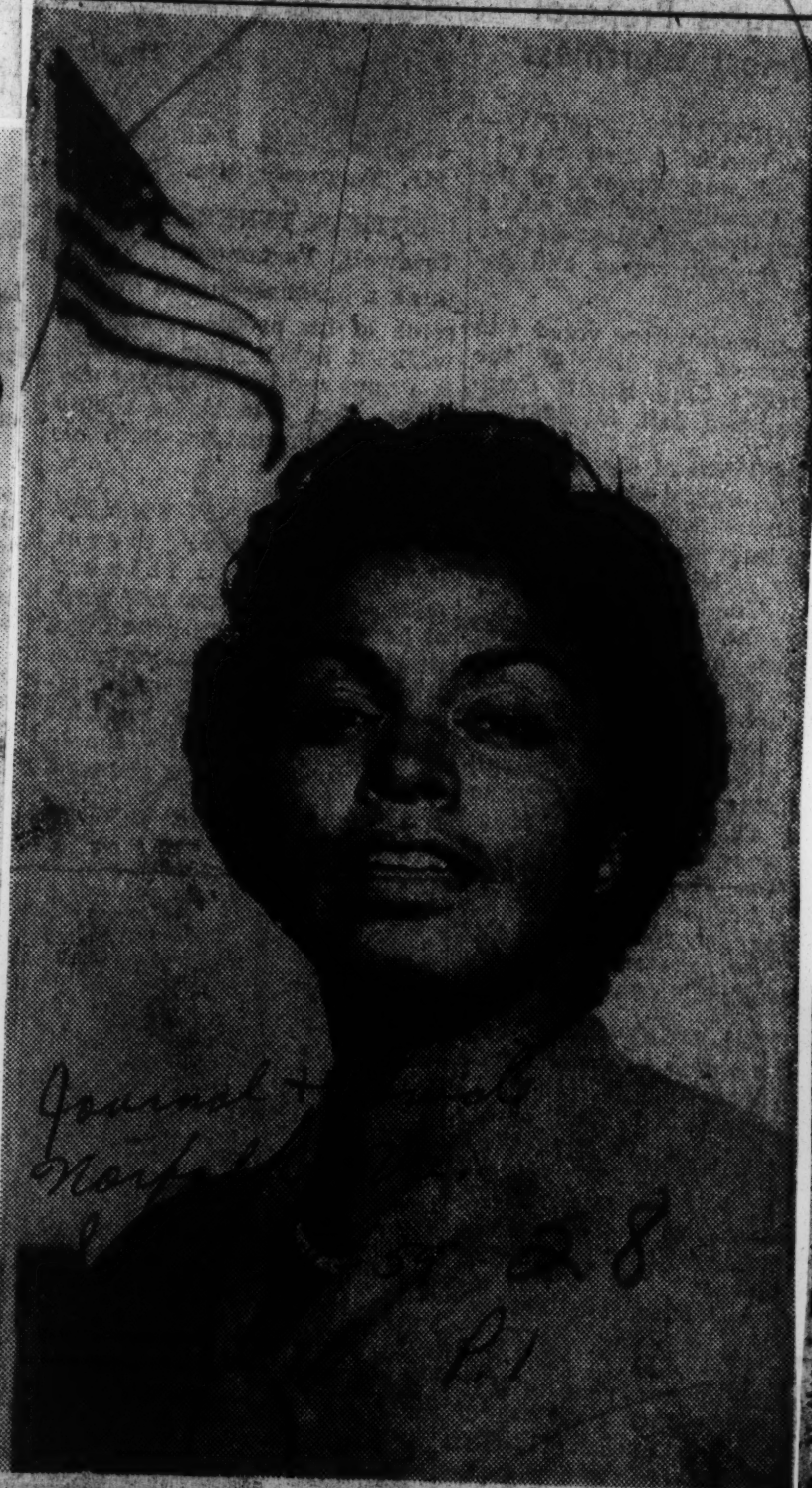
“DIVISION,” SHE repeated, “can only reproduce the same conditions of slavery, but this time it will be on a global scale. Before we Americans are free to speak to the world, we must be free to speak to our neighbors.”

“The issue is not color, it is character. The choice is Communism or Moral Re-Armament.”



MURIEL SMITH

## A Plea For Unity



Owing an urgency to combat world Communism, Miss Muriel Smith, concert, stage and opera artist, this week presented a “Magna Carta” embracing the ideology of Moral Re-Armament “to cure the sickness of our nation.” Participating in the strategy conference at Mackinac Island, Mich., Miss Smith said that racial divisions are playing into the hands of the Communists.

She plays the lead role in the forthcoming film, “The Crowning Experience” which was inspired by the life of Mary McLeod Bethune. The play ran four months in Atlanta and

she broke records at the National Theater in Washington. Miss Smith first gained fame in the original lead role of “Carmen Jones.”



# CLARA WARD SINGERS SCORE IN SCANDANAVIA

COPENHAGEN, Denmark — (ANP) — "I have nothing but good things to report about Europeans and their reception of our singing, since we began our five-month tour of the continent early in April."

That, in capsule form, is the way famed gospel singer Clara Ward described the way people have been responding to the concerts given by her group, the "Clara Ward Singers."

It has been the same in Britain, Germany, Sweden and Denmark, particularly Copenhagen, where she interrupted her busy schedule to report on the tour for the Associated Negro Press.

According to Miss Ward, the enthusiasm of the people transcended the language barrier (her concerts were sung in English). She reported:

"The British, Germans, Swedes and Danish people are just as responsive to the gospel as are the people in the United States. In fact, in some ways, one could say they are perhaps more enthusiastic in their feeling, since they are unable to understand the words — are responding totally to the musical sound itself."

"While in Stockholm, we appeared for one month at the largest theatre in the country, the China. Since we appeared for two shows daily for 34 days, my guess is that around 100,000 people heard us sing."

"We also had the pleasure of singing at one of Sweden's largest Baptist churches, the Svenska Baptist church. There we were received with a thunderous ovation that was just as genuine and warm as that we received at our bon voyage program in Rev. Adam Clayton Powell's Abyssinian Baptist church in Harlem."

"It is my opinion that tours

such as the one we are making and the one Nat "King" Cole just completed to South America, are, or rather should be, very valuable in helping to make better understanding between our United States and other nations."

## Clara Ward Singers Hailed In Stockholm

"If you don't feel the rhythm in their songs, see a doctor!" said Swedish writer Siw Malmkvist, after seeing Clara Ward and the Ward Singers perform at the China Theatre in Stockholm, Sweden, where the globe-trotting gospel singers sang before 100,000 during a 34-day period.

Another Swedish writer had this glowing description of the Ward Singers: "It is a gospel group with a rhythmic intensity at least as great as that one experiences in Count Basie's Orchestra. Gospel has much in common with spirituals, blues, jazz and even rock 'n' roll. It is a open question whether gospel has not superseded rock 'n' roll, which has been very tough. In any case it is a vocal and rhythmical experience to hear the Ward Singers."

Now in the midst of their first week at the Tivoli Theatre in Copenhagen, Denmark, where they will perform for one month, the Ward Singers and their leader Miss Clara Ward had the unexpected opportunity of singing their gospel tunes before the congregation of Svenska Baptist church, one of the largest in Stockholm, before leaving the city. Miss Ward says "I found the Swedish people very enthusiastic in their expression of feeling for our gospel music."



# Ward Singers Mobbed By Fans in Germany

*Cover*  
ESSEN, Germany—When Clara Ward and her internationally famous Ward Singers appeared as special guests on Norman Granz's "Jazz at the Philharmonic" jazz festival in Essen, Germany, before a screaming audience of nearly 10,000, 20 policemen had to be called to hold the cheering, gospel-crazed fans in check.

Making an unscheduled appearance on the closing night of the two-day jazz festival, which starred singer Ella Fitzgerald, the Ward group sang four selections.

*Set 3-5-59*  
Pandemonium broke out among the Europeans, many of whom had driven hundreds of miles to attend the affair, and had never heard gospel music in the style presented by Clara Ward and the Ward Singers.

**AFTER THE WARD** Singers "hook up" the crowd with their special brand of gospelizing, the spectators, as is usually the custom here when a performance is really enjoyed, stormed from their seats demanding encores.

Order was not restored until the group had sung seven encores. Clara Ward, leader of the globe-trotting Dot recording artists who are now on the first leg of a four-month tour of Europe, reports that "I must have signed more than 2,000 autographs that night."

## 100,000 Hear Clara Ward

*Cover*  
STOCKHOLM—"If you don't feel the rhythm in their songs, see a doctor!" said Swedish writer *Malin* after seeing Clara Ward and the Ward Singers perform at the Chtta Theatre in Stockholm, where the gospel singing group entertained 100,000 people during a period of 34 days.

*Ca. p-2*  
Another Swedish writer had this glowing description of the Ward Singers: "It is a gospel group with a rhythmic intensity at least as great as one experiences in Count Basie's Orchestra. Gospel has much in common with spirituals, blues, jazz and even rock 'n' roll. It is an

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*28*  
Now in the midst of their first week at the Tivoli Theatre in Copenhagen, Denmark, where they will perform for one month, the Ward Singers and their leader, Clara Ward, had the unexpected opportunity of singing their gospel tunes before the congregation of Svenska Baptist Church before leaving Stockholm. Miss Ward says, "I found the Swedish people very enthusiastic in their expression of feeling for our gospel music."



## Outstanding Accomplishment

# NYU Presidential Citation Given To Camilla Williams

*Journal -*  
NEW YORK — Soprano Camilla Williams received New York University's Presidential Citation Monday, May 18. The citation goes to persons selected for outstanding services to the University and the community or for other accomplishments meriting special recognition.

*Richmond, Va.*  
Dr. Carroll V. Newsom, president of the University, presented the award to Miss Williams at 4 p. m., in a ceremony at the NYU Club, 123 West 43rd street.

*5-18-59*  
MISS WILLIAMS, a native of Danville, Va., was the first Negro soprano to appear with the New York City Opera Company when she made her debut in "Madama Butterfly" in 1946. Since then she has performed at international music festivals, in operas, as soloist with major orchestras, and on recital tours.

In 1954 Miss Williams made her recital debut in London, and in the following year she sang for the first time at the Vienna State Opera. Last winter she toured Africa for eight weeks under the sponsorship of the U. S. Department of State and the American National Theatre and Academy.



CAMILLA WILLIAMS  
Receives Award

CAMILLA WILLIAMS

## Camilla Williams Negro Singer Cited By New York University

New York, May 18 (Special)—Soprano Camilla Williams will receive New York University's Presidential Citation today (Monday, May 18). The citation goes to persons selected for outstanding services to the University and the community or for other accomplishments meriting special recognition.

Dr. Carroll V. Newsom, president of the University, will present the award to Miss Williams at 4 p. m. in a ceremony at the NYU Club, 123 West 42nd Street.

Miss Williams was the first Negro soprano to appear with the New York City Opera Company when she made her debut in "Madama Butterfly" in 1946. Since then she has performed at international music festivals, in operas, as soloist with major orchestras, and on recital tours.

In 1954 Miss Williams made her recital debut in London, and in the following year she sang for the first time at the Vienna State Opera. Last winter she toured Africa for eight weeks under the sponsorship of the U. S. Department of State and the American National Theatre and Academy.

## Soprano Williams To Be Cited By N. Y. University

*Atlanta*  
NEW YORK — Soprano Camilla Williams received New York University's Presidential Citation Monday, May 18. The citation goes to persons selected for outstanding services to the University and the community or for other accomplishments meriting special recognition.

Dr. Carroll V. Newsom, president of the University, presented the award to Miss Williams at 4 p. m., in a ceremony at the NYU Club, 12 West 4rd Street.

Miss Williams was the first Negro soprano to appear with the New York City Opera Company when she made her debut in "Madama Butterfly" in 1946. Since then she has performed at international music festivals, in operas, as soloist with major orchestras, and on recital tours.

In 1954 Miss Williams made her recital debut in London, and in

the following year she sang for the first time at the Vienna State Opera. Last winter she toured for the first time at the Vienna State Opera. Last winter she toured Africa for eight weeks under the sponsorship of the U. S. Department of State and the American National Theatre and Academy.

## Camilla Williams, Todd Duncan To Sing In Chicago

*Call p. 9*  
*July 7-31-59*  
*Kansas City Mo.*  
CHICAGO. — (AP) — Soprano Camilla Williams and noted baritone Todd Duncan, will be heard in an "All-Gershwin" concert at Grant Park here August 1 and 2.



CAMILLA WILLIAMS

Others slated to appear on the program, sponsored by the Chicago Park District, will include the Imperial Opera company, pianist Willard Straight and Gertrude Jackson Taylor, director.

"Strike Up the Band," "Rhapsody in Blue" and "An American in Paris" will be presented as will "Summertime," "Bess, You Is My Woman Now" and "It Ain't Necessarily So."



## Florida Concert Slated

# Camilla Williams Toast of Vienna

TALLAHASSEE, Fla. — A young American singer who's the toast of musically fastidious Vienna and has become a sensation in the far-flung corners of the world will appear here at Florida A&M University in concert on Nov. 16 in Lee Hall Auditorium. She's soprano Camilla Williams, who's been repeating abroad the triumphs she has won on the concert and opera stages at home.

Born in Danville, Va., the youngest of four children of a chauffeur to a private family, Camilla Williams worked her way through Virginia State College, graduating as "outstanding member" of her class. She had started a job as school teacher when the college Alumni Association created a special scholarship to send her to Philadelphia for further training of the naturally beautiful voice that she had been developing and demonstrating all through her school years.

With further assistance from many friends and by taking odd jobs, the aspiring young singer was able to live in Philadelphia and to study with Mme. Marian Szekely-Freschl, who has been her mentor ever since. In less than a year she won the coveted Marian Anderson Award. The following year she won it again, and also added the prize of the Philadelphia Orchestra Youth Auditions, which gave her an appearance as soloist with the orchestra. Other concert engagements began to come as word of her exceptional talents spread.

When kimono-clad Camilla Williams fluttered onto the stage of the New York Center on the night of May 15, 1946, tradition was shattered and musical history was made. A capacity house accorded her an ovation. In the audience the most famous Butterfly of a former time, Geraldine Farrar, led the cheering and stated categorically to a Newsweek reporter: "She is already one of the great Butterflies of our day." "She became the most talked-of post-war Cio-Cio-San," reported Time magazine in an article on her triumph.

Her first nation-wide concert tour, over 40 engagements, included an appearance with the Chicago Symphony, which caused the Chicago Daily News to report that, "In Paris in the time of the Second Empire, the students

would have unhitched the horses from her carriage and themselves pulled Camilla Williams through the streets. Last night's audience at Orchestra Hall fell little short of that in their extravagant greeting of the young Negro soprano."

In the concert hall, Camilla Williams' success has continued to match her stage achievements. She has been soloist with the New York Philharmonic Symphony, the Philadelphia Orchestra, the Boston Pops, at the Hollywood Bowl and with many other orchestras. In recital she has charmed audiences from coast to coast in the U. S. and Canada, in Alaska, Panama, the Dominican Republic and Venezuela and in Israel as well as Europe.